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THE ARTS ENQUIRY

THE VISUAL ARTS

A Report sponsored by
the Dartington Hall Trustees

Published on behalf of The Arts Enquiry by
PEP (Political and Economic Planning)

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FOREWORD

This is the first of four reports to be presented by the Dartington Hall Trustees on the Visual Arts, Music, Drama, and the Factual Film. The series is designed to give some account of the place of these arts in our national life, their economic and administrative background, their social importance and their value in education. Many aspects of English life came under review during the war, and the Trustees felt it to be important that these arts should have a recognised place in post-war planning. It was agreed, however, that the reports should not cover Scotland.

The reports are the work of The Arts Enquiry. Established in the autumn of 1941, the Enquiry has been staffed by the Arts Department at Dartington Hall and financed by the Trustees; the work has been carried out mainly in London at offices kindly provided by P E P (Political and Economic Planning), which has also undertaken publication on behalf of the Enquiry. With the exception of the Report on the Factual Film for which the Trustees are alone responsible, the Nuffield College Social Reconstruction Survey has been associated with the Enquiry, especially in giving local help.

The initiation of the Enquiry was commended by the Ministry of Education and by the Reconstruction Secretariat (later the Office of the Minister for Reconstruction), which agreed to receive the reports when complete. The interest taken by these two departments has facilitated the work of the Enquiry, and the help of individual members of the departments has been indispensable both during the period of research and in the compilation of the reports.

At the outset a committee was formed to initiate and co-ordinate the separate sections of the Enquiry. Its members were: H. L. Beales, G. D. H. Cole, Mrs. L. K. Elmhirst, Prof. B. Ifor Evans, Miss M. C. Glasgow, F. A. S. Gwatkin, Mrs. M. A. Hamilton, Dr. Julian Huxley, C. C. Martin, A. D. K. Owen, E. W. White, J. Wilkie, and A. P. Cox (Secretary). While many members of this committee are associated with official and semi-official organisations, they served in a private and not in an official capacity. But by the summer of 1944 a stage had been reached where the work of the Enquiry was almost entirely in the hands of specialist committees. Then, feeling that it could no longer serve a useful function, the parent committee decided to dissolve itself and to leave the final preparation and the publication of the reports to the Trustees. The Trustees therefore wish to make it clear that neither the committee, nor its individual members, are responsible for the content of the reports. They wish, however, to express their gratitude to this committee for its invaluable help and advice in the early stages of the Enquiry's work.

FOREWORD

The real authors of this report are a group of fourteen experts, among them artists, designers, gallery directors, art critics, art school principals, teachers of art and secretaries of art societies. As many of these hold official positions, it was agreed from the outset that the group should remain anonymous.

The information was collected both by interview and from published material; this was then presented to the group for discussion and criticism in the form of preliminary drafts. On occasions members of the group themselves put in memoranda for similar comment and discussion. In this way the present report was assembled chapter by chapter until the group approved a first complete draft. Early in 1944 this was submitted for further criticism and revision at a conference to which were invited some seventy specialists in the various aspects of the visual arts examined by the report. Their suggestions were incorporated into a penultimate draft which has been further criticised by these and other experts. In all, two hundred or more people have helped in the compilation of this report.

The Trustees are thus indebted to a far larger number of people than it is here possible to mention individually. They are none the less grateful for all the help which has been so generously given. In particular, they wish to express their deep gratitude to the members of the group who, individually and collectively, have devoted much time and energy to the Enquiry and have given every assistance to its staff.

Though the chief authors have had to remain anonymous, they and the Trustees wish the report to be associated with two names: those of Julian Huxley and Christopher Martin. Until his recent illness Dr. Huxley was chairman of the group. His ability to direct and synthesize the group's discussions, his sense of humour, his energy and impatience for results, were all equally invaluable in the laborious task of collecting and analysing the mass of facts involved in a survey of this kind.

This Report is dedicated to the memory of Christopher Martin. The Enquiry was his idea, the product, ultimately, of his courage and faith. The survey which preceded it was the natural extension of his own wide interests and warm sympathies. His enthusiasm carried others with him, and he continued to direct the report almost until the day of his death: 6 August 1944.

DARTINGTON HALL TRUSTEES

Dartington Hall,
Totnes, Devon.

June 1945

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PEP *is an independent, non-party research organisation. It is glad to recommend this report on the Visual Arts which embodies the results of fact-finding investigations similar to those conducted by* PEP *in the fields of industry, government and the social services.*

PREFACE

The visual arts are one of the manifestations of quality by which a nation is judged, and no society can afford to dispense with their humanising influence. But to-day in England few can feel that the visual arts are accorded the recognition and encouragement they need, or that the conditions exist in which a great artistic tradition can be formed and continued. Those concerned to improve the existing state of affairs know all too well the complexity of the problems.

This report is an attempt to survey these problems as a whole, to present them as objectively as possible, and to make considered proposals which cover the whole field of the visual arts. But because they are concerned with imponderables, the visual arts do not lend themselves easily to a social study of this kind. The value of art production cannot be assessed in terms of money, scale or volume, nor can the influence of art on a community be measured by attendances at public galleries and exhibitions. It is true that if a great artistic tradition is to be formed, the existing body of patronage must be greatly extended, which will in turn make possible a greater quantity of art production. But the greatness of the tradition will ultimately depend on the discrimination and knowledge of the public and on the originality, skill and integrity of the artists. In this survey, therefore, it has on occasion been necessary to make qualitative assessments in relation to aesthetic standards which those who have not considered the situation might mistake for prejudice, but which in fact are a fundamental part of the problems to be faced.

The arrangement of the report needs no explanation, except perhaps to point out that the factual chapters are preceded by an *Argument and Conclusions* which summarises the facts and gives the findings of the survey. This is done to help the reader to see the problems as a whole and in relation to each other, before starting on the detailed discussion of the various subjects dealt with in the report.

The *Proposals* which are placed at the end of the *Argument and Conclusions* were formulated in November 1944. They recommend, among other things, the establishment of two authoritative bodies: a Design Council, to take the place of the Council of Art and Industry; and an Arts Council, to take over and develop the work of the Council for the Encouragement of Music and the Arts (C.E.M.A.). During the last few months, while the report was being prepared for publication, the Council of Industrial Design was appointed by the President of the Board of Trade. It is similar in many respects to the Design Council recommended in this report. And at the moment of going to press it was announced that the Council for the Encouragement of Music and the Arts has been reconstituted on a permanent basis as the Arts Council of Great Britain. This body will probably fulfil many of the functions allotted to the Arts Council proposed by the Visual Arts Group of the Arts Enquiry.

Despite these events, it has been decided to publish the *Proposals* in their original form. They were framed as a result of a comprehensive factual survey and after much argument and discussion by a group chosen to represent most aspects of the visual arts, and so to provide a balanced view of their many and varied educational, economic and administrative problems. The terms of reference were not restricted, nor was there any necessity to put forward proposals likely to be acceptable to the Government. The Visual Arts Group therefore believes that its proposals will be worthy of public and official consideration and be useful to those now concerned with the administration of the Council of Industrial Design and of the Arts Council of Great Britain, who, together with the officials of the Ministry of Education and the Trustees and Directors of the National Art Collections, have the important responsibility of creating those conditions in which the fine arts and design can best flourish and be widely enjoyed.

The Group also hopes that its proposals will impress upon the general public that the establishment of these two organisations was absolutely necessary and that, to be useful and effective, they will need wide terms of reference, considerable authority and adequate funds. They will also need the friendly co-operation of all those interested in the well-being of the visual arts. As the pages of this report will show, too many institutions concerned with the promotion of art and design have been founded after much effort and have subsequently been allowed to disappear or to be rendered ineffectual for lack of public interest and support.

ARGUMENT AND CONCLUSIONS

PAINTER, SCULPTOR AND PATRON

The artist's social function and responsibility were more or less clearly defined until the Industrial Revolution changed the pattern of society. Then, while the crafts were giving place to manufactures, the work of the artist was disproportionately elevated as the antithesis of industrialism. The earlier tradition of informed patronage was largely replaced by a competitive demand for the work of popular mediocrities, and high prices were paid, partly for the sake of ostentation and partly to assuage the conscience of the age. The essentials of art were no longer generally recognised either by artist or by patron. But nineteenth-century values, established mainly under the authority of the Royal Academy, were at last shown to be false; and the pictures and sculptures whose purchase they had prompted proved a bad investment. The public was left without criteria and patronage decreased.

Some fashionable patronage has remained to provide a comfortable livelihood for portrait painters and other artists prepared to supply a demand. Good artists, on the other hand, have been compelled to seek anew the essentials of art with little support. Understanding patrons have been few, and prices, though suited to the buyer of moderate means, have been too low to provide the artist with a reasonable livelihood. Young artists in particular have experienced great hardship while establishing their reputations; many have given up art as a career and most of those considered the best of their generation have survived mainly by teaching. During the war patronage has to some extent increased; not only in the purchase of pictures, but in the commissioning of sculpture and mural decoration by various public and semi-public institutions. But even now the sum of patronage is insufficient to secure the livelihood of more than a few good artists. Patronage must needs be increased if painting and sculpture are to survive: no easy problem while public art galleries remain so ineffective and art plays so small a part in general education.

Moreover, the present methods of selling works of art are totally insufficient. The exhibitions of the numerous societies in London and the provinces no longer provide an adequate means of selling. Most painters and sculptors depend on a few dealers who are necessarily more interested in the sale of old masters and of nineteenth-century French painting, because the profit from the sale of contemporary English art is small. Their galleries are concentrated in the west-end of London, and are not intended to attract the general public. A few department stores sell some contemporary art, though little that is good, and occasional sales are made at public galleries from exhibitions arranged locally or on loan from the Art Exhibitions Bureau, the Council for the Encouragement of Music and the Arts (C.E.M.A.) or the British Institute of Adult Education.

Painters and sculptors have constantly formed themselves into societies to further and protect their professional interests. But few exhibiting societies now fulfil their aesthetic function, and membership, even of the Royal Academy, no longer carries weight with the discriminating buyer. The Artists' International Association has done much to bring to the public's notice the social and political issues affecting the artist, and the Central Institute of Art and Design, founded at the beginning of the war to co-ordinate the work of all other artists' organisations and societies, has publicised the work of the profession. These two organisations, together with the Imperial Arts League, provide their members with legal and professional services; but as each acts independently of the others the profession remains for the most part unprotected and unorganised.

State patronage has found expression almost exclusively in preserving the art of the past. The Tate Gallery, the only national collection concerned with contemporary painting and sculpture, has no purchase grant and the Royal Fine Arts Commission functions merely as an advisory body and controls no funds out of which to employ artists. The State's total peace-time patronage of contemporary art has been no more than would keep one or two artists alive. In this, England compares unfavourably with other countries.

During the war, however, the War Artists' scheme provided opportunities for many good artists who were able to work within its limits. For the first time since the corresponding scheme towards the end of the last war, artists have been employed by the State on a salaried basis. C.E.M.A. has also done much for living artists through its travelling exhibitions, which have created widespread interest and afforded occasional opportunities for buying. It has introduced the important principle of paying artists a hiring fee for the loan of works on exhibition. C.E.M.A. has further helped artists and extended their sphere of influence by commissioning lithographs and distributing them on a nation-wide scale.

Local authorities have collectively spent more than the State on living art. But with few exceptions their purchases for local galleries have been spasmodic and often indiscriminate. Many expect the artist to give his work without reward. Very few have employed painters and sculptors to decorate their buildings or to add to the amenities of their streets and parks.

It is essential for the well-being of painting and sculpture in this country that Government patronage of living art in all its forms should be continued and extended. It is necessary that private patronage should be encouraged, and that in local galleries and by travelling exhibitions the public should be able to enjoy and buy contemporary art. The Government should also support painters and sculptors by buying their work for the national collections and by commissioning them for specific purposes. The Government should either commission artists to decorate public buildings, or introduce legislation on the lines of that in Sweden and some other countries, where a percentage of the total building cost of all public buildings is required to be spent on their decoration by artists. Assistance should be especially directed to tide promising young painters and sculptors over the difficult years between leaving college and establishing themselves. It is useless to consider a larger place for art in the life of the nation without first securing the livelihood of the artist.

THE COMMERCIAL ARTIST AND THE ILLUSTRATOR

A considerable scope exists for the artist in the illustration of books, periodicals and papers; in typographical design and layout; and in the variety of work required by the advertising industry and by public relations. In most of these instances the artist's work, intended to be seen only in reproduction, is a means and not an end—he is required to illustrate another's idea, to increase the sales of a commercial product, or to further propaganda. The opportunities of the commercial artist and the illustrator are therefore limited both by the demands of his employers and by the level of public taste.

There is more freedom for the good artist in book-illustration than in commercial art, though fees are comparatively small and opportunities less than formerly. The novel is now seldom illustrated, and a large proportion of book-illustration is photographic. Original illustration is also limited by present-day costs of production. But there still remains some scope for the illustrator, particularly in children's books. A number of private presses, and some general publishers, have employed well-known artists in the illustration of fine or limited editions in which their work has been the prime attraction. The ubiquitous book jacket has also offered new opportunities in recent years.

Publishers of periodicals can afford to pay more for illustration though, again, opportunities have diminished with the increased use of photography. A few fashion papers and humorous magazines require work of a high standard; but in most periodical illustration, limitations must be accepted similar to those found in commercial art. There is least scope for creative talent where there is most employment, in illustrating fiction for popular magazines.

The number of artists employed in commercial art is far greater than in illustration; whether creative or not, commercial art offers steady employment from the outset of the artist's career. Though much, particularly in the provinces, is paid for at low rates, many commercial artists earn a reasonable living. The commercial artist may work either as a full-time employee in an advertising agency or commercial studio, or as a free-lance. As a free-lance he enjoys greater artistic freedom and may earn considerably more; but he has more to risk and he is open to exploitation. To obviate this the Society of Industrial Artists drew up a Code of Fair Practice to regulate the relations between free-lance and employer. The code, though recognised in principle, has never been enforced; but the Society proposes to issue a revision with the added support of the Central Institute of Art and Design.

Little opportunity for creative talent occurs in the routine and detailed work of designing advertisements which must appeal to popular taste. But the development of prestige and goodwill advertising and public relations offers new openings, and the publicity of a few outstanding organisations, such as the London Passenger Transport Board and Shell-Mex, has shown an imaginative approach and has not only offered scope to creative artists, but has helped to form public taste. In this way it has become possible for commercial advertising to improve its aesthetic standards. The quality of some State and local authority publicity is high where publicity directors of talent and imagination are employed; much of it is deplorably low. The maintenance of higher standards is essential and this might well be a concern of the new Council of Industrial Design.

DESIGN IN INDUSTRY AND THE ARTIST-DESIGNER

From the mid-eighteenth century onwards, artists have been constantly employed in industry as designers, and today are found in more than eighty industries. Their principal function has been the design of manufactured goods, particularly women's clothes, carpets, and textiles. Such industries as furniture, light metals, and plastics now afford increasing opportunity. But the demand for creative and original work is small; of approximately ten thousand designers not more than eight or nine hundred are artists; the remainder are draughtsmen, copyists, colourists and junior design-room staff.

Design in industry is subject to limitations such as those imposed by the nature of the materials, the processes of manufacture and the costs of production. In spite of these, there would be great scope for the free-lance artist in collaboration with the factory designer, if industry were not generally indifferent to the importance of good design. Manufacturers rely for the most part on adapting the products of others, and so require competent draughtsmen rather than artist-designers. Most design-room staff are still recruited direct from elementary schools, or, at best, at the age of fifteen or sixteen after two or three years spent in a junior art school. Even when trained and more talented students are accepted, they are not usually given higher pay or status. Only in rare instances are they allowed time to gain experience in the factory and thus to complete their training. The conditions under which most designers work are unsatisfactory. Few are encouraged to travel. Very few have the status of other factory experts.

For these reasons, many talented artists who would be suitable as designers are not attracted into industry, and the art-school training of designers has not developed satisfactorily. Thus, when manufacturers decide to employ artist-designers, they are often disappointed because they cannot find artists with suitable qualifications.

Good design, moreover, is often difficult to sell. Public taste has been vitiated by the low level of design which industry has produced in overwhelming quantities and cannot be improved until good design is made generally available. But improvements in design are not usually welcomed by the retail trade, partly because they have aimed at simplification to the point of austerity and therefore do not satisfy a human need for decoration.

A vicious circle has thus been formed for which manufacturer, retailer, artist and public are all responsible; at present each finds an excuse in the others' shortcomings.

Attempts to improve design go back to the foundation of the Royal Society of Arts in 1754, and to the appointment of Mr. Ewart's Select Committee on Arts and Manufactures in 1836. The latter led to the establishment of the Royal College of Art and the system of local art schools for training designers and craftsmen for industry; and to the Victoria and Albert Museum, originally intended as a collection of industrial art. New impetus came with the formation of the Design and Industries Association in 1915, with its criterion of 'Fitness for Purpose,' and in 1919 with the establishment of the short-lived British Institute of Industrial Art.

The appointment of the Gorell Committee in 1931 began a new drive by the Board of Trade, which led to the appointment of the Council of Art and Industry in 1934. This Council had no executive powers, but was responsible for a large body of research into general problems of design, and into the special problems of a few particular industries.

On the Council's recommendation, the National Register of Industrial Art Designers was established by the Board of Trade in 1936, to put manufacturers in touch with suitable artist-designers.

Designers are registered in some eighty classifications, and are required to submit work for adjudication before admission, on which they may use the designation N.R.D. This is the only recognised qualification obtainable in England, where in most other professions qualifications are based upon training in a recognised institution, examination, and subsequent admission to a professional body. The Register has done much to assist both employers and designers. Its original grant of £2,000 a year has however, been reduced to a guarantee of £800, on which basis it is not likely to survive.

The Government has never developed an exhibitions policy. A beginning was made with the Great International Exhibition of 1851 and the subsequent foundation of what is now the Victoria and Albert Museum. In 1809, the Exhibitions branch of the Board of Trade (now the Department of Overseas Trade) was established; but the British Industries Fair and other exhibitions which it has sponsored at home and overseas have been little concerned with the improvement of design. The Gorell Committee, which investigated the problem, recommended the establishment of a Pavilion of Industrial Design, where exhibitions could be constantly held. This recommendation has never been adopted.

No comprehensive collection of contemporary industrial design exists for the use of designers or students. The Victoria and Albert Museum, originally intended as a collection of industrial design, has developed instead as one of the great art and craft collections. The British Institute of Industrial Art was established in 1919 to fulfil the original intention of the Museum, but its grant was withdrawn within two years. The Gorell Committee recommended the formation of a standing exhibition of industrial design. Once again, nothing has been done. In the provinces, where many design students are trained for employment in local manufactures, there is no representative collection of the British crafts.

Hardly anything has been done to form and improve public taste. Discrimination in matters of design is seldom taught directly in the schools, and little is done indirectly by ensuring that school buildings and equipment are of good design. Local galleries also make little effort in this direction. The Circulation Department of the Victoria and Albert Museum, C.E.M.A. and one or two voluntary organisations, such as the Design and Industries Association and the British Institute of Adult Education, have held exhibitions of good design throughout the country. But these have been on too small a scale and too sporadic to arouse more than passing interest.

Designers themselves have long been aware of the need to raise the status of their profession. The value of their work was recognised when the National Register of Industrial Art Designers was established in 1936, and when, in 1937, the Royal Society of Arts conferred a distinction on a limited number of eminent designers and authorised them to use the designation R.D.I. (Royal Designer for Industry). The only existing professional association of artist-designers is the Society of Industrial Artists (S.I.A.). This Society now seeks official recognition, and is attempting to introduce recognised courses of training in art schools. Every encouragement should be given to the S.I.A.; but no professional association should be allowed the power to prevent artists without academic qualifications from working for industry.

In sum, the many attempts to improve design have achieved little. Sufficient research was carried out by the Council of Art and Industry to isolate the problems and to show that they could be solved only with a new measure of collaboration between Government, industry and designer. Government policy, so far, has been hesitating, unco-ordinated and inconsistent, and even in its own purchases it does not set a good example. The Council of Art and Industry was the first Government authority on design; but its powers were inadequate and its terms of reference insufficiently wide. The Government has now established a new and more authoritative Council of Industrial Design, with executive powers. The Council is to provide a national display of well-designed goods; to co-operate with other bodies in the training of artist-designers; and to advise on the design of Government purchases. One of its main functions is the organisation and development of research centres for various industries on the lines of the Cotton Board's Design, Style and Colour Centre.

SCHOOLS OF ART

Publicly-supported art schools were primarily a response to the need for improved design in the manufacturing industries. They now comprise the Royal College of Art in London, under the control of the Ministry of Education, and some 235 local art schools and art classes administered by local education authorities. Other art schools comprise the Royal Academy Schools, which are the oldest in the country, some half-a-dozen university art schools, including the Slade School, and a number of private schools.

The Royal Academy Schools, the Royal College of Art, the Slade School and the Central School of Arts and Crafts (though a local authority art school) are generally recognised as the four senior art-training institutions. Intending painters and sculptors go mostly to the Royal College, the Slade, or the Royal Academy Schools (though the Academy schools have now lost much of their prestige). Advanced students of design and commercial art usually attend the Royal College or the Central School.

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The Royal College has a unique position at the apex of the national system of local art schools, which it provides with the majority of their full-time art teachers. Throughout its chequered history it has never been adequately supported by the Ministry of Education. At various periods of its development it has attracted celebrated craftsmen and artists as teachers; and in the last twenty-five years it has established a considerable reputation for teaching the fine arts. But the College has yet to fulfil adequately its original purpose of training designers for industry. For this, it is not wholly to blame. The demand for fully-trained designers is small; and the College, necessarily situated in London, has not the advantage, enjoyed by some provincial schools, of contact with local industry. The Hambleden Committee on Advanced Art Education in London (1936) reported that consequently most of the technical aspects of design training had been neglected, and that not enough had been done to gain the interest of industrialists. Some improvements were made before the war. Much still remains to be done. The College particularly needs new premises, better equipment, and a hostel for students.

The Royal Academy Schools are the only schools of art where tuition is entirely free. At the Royal College of Art and the Slade School, the fees are approximately thirty guineas a year; and at all local schools fees are charged, varying with the courses taken. The Ministry of Education awards fifteen scholarships and twenty exhibitions to the Royal College. Most local authorities award some scholarships and free places to their own schools, and occasional senior scholarships to the Royal College and the Slade. The provision as a whole is uneven. Local authority scholarships to the Royal College or the Slade are usually inadequate to cover the students' maintenance in London, and, too often, they are awarded on the condition that the holder returns to teach in his authority's area.

Local art schools cover a wide range of functions and in normal times have a total of over 60,000 students. Over half of the men and a proportion of the women learn one of the 'ubiquitous' trades such as printing, painting and decorating, shop-window display, or commercial art, or they train for employment in a localised industry such as pottery or silversmithing. These schools also hold art and craft courses for amateurs and for local teachers, and provide training in painting, sculpture, commercial art, and design, for intending professional artists or teachers, who may proceed to more advanced training in London.

Most local art schools were founded during the latter half of the nineteenth century. Under the Education Act of 1902, they became part of the national system of higher education. Local authorities are not, however, compelled to provide art school education, with the result that the present provision is uneven, and in some cases inadequate. The new Education Act (1944) should do much to improve the present distribution, since it gives the Ministry of Education powers to require local authorities to provide art education where necessary.

The art school system has developed in a haphazard manner. The majority of schools have never been supported adequately by their local authorities. Most have inadequate premises, unsuitably designed, and are insufficiently equipped. The training of craftsmen has been on the whole satisfactory; but in training artist-designers few local schools are any more successful than the Royal College in gaining the co-operation of industry, which remains unaware of the need for creative talent. Students can rarely obtain either practical training under industrial conditions or adequate scope as artist-designers when their training is completed.

Too often art school training is isolated from other types of education in the locality, and in some places antagonism exists between the art school and the technical school. The typical art gallery of the provincial city provides quite inadequate material for study; and a general cultural background is lacking. For these and other reasons the ambitious student will strive to complete his training in London, which adds to the difficulties of the local school by depriving it of talent.

In many schools the same full-time art teachers have been employed for thirty to forty years. Many of the staff have returned to teach at the school where they were trained, either immediately on completing their training or after a period of only three or four years at the Royal College of Art. The conditions of employment deter many good artists. Teachers are rarely given opportunity during term to continue personal work, while most principals are allowed quite inadequate clerical and administrative assistance and are therefore unable to give sufficient time even to teaching.

During the past fifteen or twenty years, however, there have been considerable improvements in some schools and some improvement in all. The standard of work has been improved. There is an increasing tendency to employ practising artists as part-time teachers; though provincial schools are generally not able to find suitable artists for the purpose in the locality. Salaries both in London and the provinces are usually insufficient to attract artists and designers of repute.

Recently, some schools have enhanced their local status. Their advice and assistance are sought by the local authorities, with the result that students have been able to carry out such practical work as decorating civic restaurants. A number serve the local elementary and secondary schools by providing courses for their teachers and by visiting the schools. Others arrange exhibitions and lectures for the general public.

The Ministry of Education's influence on the art schools is exerted partly through its staff of inspectors and partly through its art examinations. The latter have served a useful purpose in maintaining some uniformity in the schools, in providing them with local status and in giving the students a prescribed course to follow. The syllabus, methods of examination and the standard required have not, however, been generally satisfactory. In recent years improvements have been made, and radical alterations are to be introduced in 1946.

Before the war, the Ministry of Education was bringing a new measure of order into the system of art schools by the institution of regional schemes. Its chief purpose was to ensure that adequate provision should be made throughout a region and that unnecessary duplication should be eliminated. The scheme involved recognition of a regional art college as the centre for specialised art training, the sharing of staff between schools, and the transference of students from one school to another where advisable. Previous to the outbreak of war, six schemes were in operation. Results varied. The principal difficulties arose from inadequate co-operation among the local authorities concerned. Students had also to travel considerable distances, since no hostels have been provided (except as a wartime expedient, at Winchester).

It is to be hoped that after the war regional schemes will be introduced throughout the country, and that the Ministry of Education will make further use of its powers to improve the system as a whole. The training of artist-designers, both at the Royal College and at local schools, needs particular attention and comprehensive planning. At the same time, everything must be done to improve the standard of teaching in the fine arts, because they are the inspiration of all artistic training.

ART GALLERIES

The art galleries in this country may be divided into three categories:

(i) the national art collections, maintained by the State;

(ii) 'other' collections, open to the public but not maintained out of public funds;

(iii) the municipal art collections maintained by local authorities.

National Art Collections

The most important of the national art collections are the British Museum, founded in 1753; the National Gallery, founded in 1824;

and the Victoria and Albert Museum, which had its origin in the National School of Design, and developed rapidly after the great International Exhibition of 1851. Later foundations include the National Portrait Gallery, 1856, the Tate Gallery and the Wallace Collection, both in 1897. Important art collections are also housed in some other national institutions: the Imperial War Museum, the National Maritime Museum and the London Museum.

Only a lesser part of the national art collections has been purchased out of public funds. Much has been given or bequeathed. During the present century private benefactions have been less numerous and valuable, largely owing to the huge prices obtainable for works of art as a result of international competition. The national collections have had some compensation in the gifts received from the National Art Collections Fund, founded in 1904. The Tate Gallery has received many works from the Contemporary Art Society, founded in 1909.

Despite the rise in prices, purchase grants have been notably smaller than in the nineteenth century. The Tate Gallery has no purchase grant, although it is the only national collection responsible for collecting contemporary oil paintings, English and foreign.

Because the State has relied to a large extent on private benefaction, it has never tried to supervise and control the growth of the collections. Each institution has been encouraged to acquire as much as it can, with the result that today most contain works of art which would be more suitably housed in other institutions. Some attempt has been made to achieve a more orderly arrangement by a system of mutual loans, but more could have been done had not the collections grown up in a spirit of rivalry, rather than on agreed lines of co-operation. Some bequests are also tied up with irksome restrictions which prevent their removal from one institution to another.

There are too many gaps in the collections, and some institutions attempt to serve too many purposes. There is need of the following institutions:

(i) A Gallery devoted wholly to British Art;
(ii) A Gallery for exclusively Contemporary Art, with the emphasis on exhibition rather than on acquisition. At present the small galleries of the dealers are the public's only means of contact with the art which has not yet found its way into permanent collections;
(iii) A Gallery for Oriental Art, and
(iv) A Gallery for the Art of Primitive Peoples, at present neither of these latter adequately represented or given sufficient prominence;
(v) A much-improved London Museum;

(vi) A special Gallery in Central London for frequent temporary exhibitions of art brought together to illustrate a special theme, from all the collections in the country and from abroad, and of the quality and the variety which distinguished the Winter Exhibitions held at Burlington House before the war;

(vii) A Pavilion and Standing Exhibition of Industrial Design, already mentioned.*

Each of the national art collections is administered by a separate body of trustees, except the Victoria and Albert Museum, which is under the direct control of the Ministry of Education. The senior members of the staffs are generally graduates of the Universities of Oxford and Cambridge, where no degrees are obtainable in the history of art. Recently a few have been appointed from the Courtauld Institute of Art in London University. There is very little interchange of staff between one collection and another, or between the national collections and those in the provinces. Greater interchange is necessary if a new measure of collaboration is to be achieved. There is also at present little to encourage staff from the national collections to seek experience outside the limits of their own institution, or even their own department. Grants for travel and periods of study are needed.

Until recently the national collections were administered at the minimum cost. In 1927 they were the subject of a Royal Commission, which emphasised the short-sightedness of such a policy. Since then their financial position has improved considerably, although most of the collections still have very inadequate funds for restoring works of art, for publicity and publications. None has any general fund of public money to use at its discretion.

The Royal Commission on the National Museums and Galleries emphasised that, owing to a lack of funds and premises, and partly to the fact that each institution had developed in rivalry with the others, full use had not been made of the national art collections. As a result of its recommendations a Standing Commission on National Museums and Galleries was established in 1934. Its principal functions are:

(i) to advise generally on the development of the national institutions;

(ii) to promote co-operation between the national institutions themselves and between the national and provincial institutions.

(iii) to stimulate and direct generosity.

The Standing Commission has achieved a number of minor improvements, but has no facilities to promote the necessary co-operation.

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* See page 16.

'Other' Collections

The 'other' collections are either private or semi-private foundations. They include the Royal Collection, the University Collections at Oxford, Cambridge and Birmingham, the Dulwich College Art Gallery, the Diploma and Gibson Galleries at the Royal Academy, the Bowes Museum at Barnard Castle, the Lady Lever Art Gallery at Port Sunlight, and the Whitworth Art Gallery at Manchester. Each has its own interest and value.

The only one of these to compare in extent and quality with any of the national collections is the Royal Collection. This is the private property of H.M. the King, though large parts of it were bought out of public funds. It is housed principally at Buckingham Palace, Windsor Castle and Hampton Court. A little of the Windsor Collection and most of that at Hampton Court is available to the public. The collection is not administered adequately by modern standards. The Surveyor of the King's Pictures has only a part-time post and until recently a merely nominal salary. He has no assistant, and the curatorship of the collection is in the hands of 'inspectors' at the various palaces.

A few improvements were made before the war, and many others planned. It is believed that a large section of the Royal Collection was to have been made available to the public by the erection of an art gallery in the gardens at Buckingham Palace. It is to be hoped that improvements will be made and that this collection—one of the greatest in the world—will be administered as a national collection out of public funds.

Municipal Art Collections

The municipal art collections number about eighty. All but twenty form part of a library or museum. Besides the few 'other' collections summarised above, these are the only public art collections in the provinces. Thus the provinces are very badly served. Many important towns and suburban centres have neither collections nor even premises where temporary exhibitions can be hung or supervised.

The municipal collections are largely the result of private gifts and bequests. Some of these are valuable and were given in enthusiasm and good faith; but many galleries have been used as dumping grounds for collections of no value. Today private gifts and bequests of all kinds are few in number, mainly owing to the decrease in recent years of provincial patronage. Thus the municipal collections as a whole are of a very low standard, consisting largely, as they do, of pictures and sculptures by English artists of the nineteenth century. Neither the fine earlier tradition nor the more serious experiments of twentieth-century artists are usually represented.

It is little better in the case of craftsmanship and of industrial design. There is almost no continental art of any kind.

The need to improve the standard is urgent. Every gallery should have a policy of acquisition aimed at building up at least a representative collection of English art in all its aspects. In the larger cities the policy should be widened to include foreign art. Only a small number of galleries, however, have purchase grants made out of the rates; and only in Manchester has the amount ever been adequate. The few private endowments are enjoyed in cities which could best afford to provide their own. The Victoria and Albert Museum's fund of £1,000 a year, to be divided among all local galleries and museums who need assistance in their purchases, is too meagre for the Museum to use it in encouraging more active policies.

In buying for their galleries, all committees insist on exercising an independent choice, with the result that at best a compromise is made to suit members ignorant of art. A practical difficulty also arises when the prospective purchase has to be shown to the committee. Serious contemporary art is exhibited almost exclusively in London, in the small dealers' exhibitions which last only a fortnight. Thus, if municipal galleries are to acquire good collections, their directors must be trusted at least to buy modern art for their committees, and must be sufficiently free from administrative duties to be able to visit London frequently. Improved purchases are only one aspect of the problem of a higher standard. The municipal galleries should be empowered to dispose of the mediocre work with which they are mostly filled. To avoid mistakes a covering sanction would be needed from some central authority.

The total spent annually on all the provincial art galleries and science museums, including the University collections, is approximately £400,000, compared with £1,000,000 spent on the few national collections. It is not surprising therefore that their administration is unsatisfactory in almost every respect. Art gallery committees are inclined to consist of the least influential members of the local council; and not more than a third of the total membership can be co-opted. Sometimes there is little interest in art; very rarely is there any knowledge. Consequently some form of Government assistance and direction is essential. So far no Government organisation has been given this responsibility. The only assistance available is that given by the Circulation Department of the Victoria and Albert Museum.

Most important of all is the matter of staff, and the crux of the problem is the amount of salaries available. Even under present conditions, a good director can accomplish something. Among all the provincial galleries, however, there are only two with posts worth £1,000 or more a year, and only five with posts worth £800.

Only two or three galleries have assistants qualified in any way, and none has an adequate technical staff. The result is that, even when the better paid posts have to be filled, there is little choice of candidates.

The profession contains too few men of knowledge, initiative or ability; and it will not attract such men until status and salaries have been raised to the level of the national institutions and some interchange is possible between the two types. The profession is represented in the Museums' Association, which provides training and a diploma for museum officials, but nothing comparable for art gallery personnel. Training in the history of art is needed; and there must also be opportunity to study in the national collections.

Loans and Travelling Exhibitions

The National Gallery and the Tate Gallery are empowered by the National Gallery (Loan) Act of 1883, and the British Museum by the British Museum Act of 1924, to lend their possessions to art galleries in the provinces. So far the Tate has lent most, because the existing demand is predominantly for modern work; but though a generous lender, the Tate cannot supply sufficient work of a really contemporary nature, when it has not even a grant to satisfy its own needs in this respect. The demand for works from the National Gallery has been small, partly because of the expense of transporting and housing old master paintings, and partly because these are outside the experience of most provincial gallery directors and the scope of their collections. The British Museum, despite a vast surplus, has made almost no use of its powers.

If full use is to be made of this legislation, the directors of the National Gallery, Tate Gallery and British Museum should regard it as part of their duty to stimulate a demand for loans. But, to do this, they must have the necessary facilities for preparing and packing; and the Government must be prepared to pay for insurance and transport.

The only national collection which has staff and equipment for distribution is the Victoria and Albert Museum. The Museum's Circulation Department has its own collections from which it lends works of art to museums, galleries, art schools, secondary schools, and training colleges; and for many years now it has provided these institutions with a useful service. Unfortunately, the collections do not include more than a few oil paintings, still the most popular form of art, and they are otherwise limited in quality, range and extent. The organisation has been extremely efficient in securing the safety of exhibits; but this has been achieved at the expense, to some extent, of their display, and, to a considerable extent, of local initiative.

During the war the Circulation Department has provided only a skeleton service, limited almost exclusively to art schools, but this has been on new and more imaginative lines. Local art schools have formed regional rotas for circulating the Department's exhibitions amongst themselves which has relieved the Department of much of its administrative burden and made it possible, even in wartime, to give more time and energy to preparation of the exhibitions. As a result, not only have art schools received more exhibitions than before the war, but these have been of a higher quality both in content and presentation.

Two other organisations supply local galleries with loans and travelling exhibitions. The Rutherston Collection, which is administered by the Manchester City Art Gallery, consists of paintings, sculpture and reproductions, and is available to galleries and schools in the North of England. The Art Exhibitions Bureau is a private and profit-making concern which for a fee sends ready-made exhibitions wherever there is a demand.

Since the war local galleries have enjoyed the advantage of travelling exhibitions, mostly of pictures, organised by C.E.M.A. and the British Institute of Adult Education (B.I.A.E.), which operates mainly with a C.E.M.A. grant. These are of a high standard, considering wartime difficulties, and have been arranged primarily with an educative purpose. They have been prepared partly by the staff of these organisations, and partly by other institutions and by individual artists and art experts. They have done much to stimulate an appreciation of art in the provinces. A joint Museums Association—C.E.M.A. Committee has helped to give the organisers first-hand information of local requirements and conditions.

These exhibitions had their origin in the *Art for the People* Exhibitions begun by the B.I.A.E. in 1935, in towns with no art gallery or other means of seeing works of art. Since the war, many more such exhibitions have been held, though under present circumstances it is impossible to cover the whole country, or to send to any one place more than two or three times a year. Considerable difficulties have been encountered in organising these exhibitions, especially in finding suitable premises and local organisers. They have however aroused considerable interest and indicate the need for a permanent nation-wide service of this kind.

Art Galleries and the Public

While the national collections are rich in works of art and municipal galleries are capable of improvement both in themselves and by an extended system of loans and travelling exhibitions, attendances at art galleries are comparatively small and even existing resources are by no means fully used. This is scarcely surprising. Neither national nor municipal collections have adequate publicity, nor have they the intimacy of atmosphere necessary to enjoyment. If their object is to enlarge the public's capacity to use its leisure, they must be available during leisure hours: in the evenings and throughout the weekend. At such times however there is need of rest and refreshment, because unless these are provided, most will choose the counter-attractions of places of entertainment where they are available. Much more can also be done to create an art gallery public by co-operation with the schools. If children become interested they usually continue to visit the gallery when they leave school and they arouse interest in their parents. The gallery which caters for children adequately needs special staff and rooms for the purpose.

Much improvement is needed in the methods of exhibiting works of art. The size of the permanent collections on exhibition has been reduced, thereby making it easier for the public to concentrate. With the assistance of C.E.M.A. and the B.I.A.E. temporary exhibitions are now more frequently organised, and these stimulate considerable interest. But pompous architecture; dreary exhibition cases, frames and labels; and lack of comfortable furniture, do much to discourage public interest.

The majority of people do not know how to look at works of art. They need help and guidance. But far too little attention is paid by the galleries to this need for education. Lecturers are attached to the staff in most of the national institutions but in almost none of the provincial. The B.I.A.E. and C.E.M.A. send guide-lecturers with their exhibitions and these have found an eager response, which has always grown steadily throughout the period of the exhibition and has greatly increased the attendance.

ART IN EDUCATION

For fifty years growing numbers of educationists have been drawn to the conclusion that the artistic impulse is natural to all children, and that one of the most important functions of the teacher is to draw it out and to develop it. This has produced a new conception of art education, of which the purpose is 'not to produce more and better works of art but better people and better communities.'* Art teaching can no longer be reserved for the future artist or craftsman. It is needed by the whole community. Young children, according to the experiments so far conducted under this theory, should be encouraged to draw, paint and model without dictation as to subject or method. As they grow older, they require assistance in technical difficulties; and towards adolescence, at an age varying with every child, the need appears for definite instruction. The

* *Education Through Art*, Herbert Read, 1943.

function of the primary and secondary schools, however, is not the training of the vocational artist. It is rather the training of children so that they leave school with a desire to understand more of art and to create it for themselves.

Between these theories and current practice there is a very wide gap. Art still plays an unimportant part in the curriculum of most schools because many teachers have little understanding of its purpose. The standard of art teaching itself is also generally low. Some teachers who believe that they are following the new conception and applying the new methods are, in fact, misunderstanding them. These usually impose their own personality on the children's work, or do not recognise when help and instruction are needed. Really good teaching is found only in comparatively few schools.

Standards vary widely in the different types of school. In nursery and infant schools they are on the whole relatively high because art is not taught as a special subject, and thus children are allowed considerable freedom in their work. In junior, and in secondary schools, the standard is sometimes high; but, in both, examinations tend to crowd art generally, and nearly all art which is imaginatively conceived, out of the curriculum. A large proportion of secondary school students give up art when they begin to work seriously for the school certificate examination. Thus the standard and scope of teaching in junior and secondary schools depends largely on whether the head teacher is more interested in examination results or in the children's general development. The senior schools on the other hand are not affected by examinations, and, unlike the junior schools, often have well-appointed art rooms. The teaching, however, is often unsatisfactory because the teachers are not adequately qualified.

Art appreciation is taught in secondary schools only as a special subject for the school certificate examination, and, in sixth forms, as a post-school certificate subject; and in many schools art teaching includes some form of appreciation of painting, architecture and design. Art appreciation is rarely well taught. Too often it is concerned with little more than the names and dates of the old masters and the summary recognition of a few masterpieces. Its teaching is, however, beset with difficulties, particularly in the provinces, where there is little or no access to original art. Despite various schemes for circulating reproductions to schools, it is still almost impossible for teachers to obtain reproductions of good quality and of sufficient variety. The design of school buildings, equipment and books is often unsatisfactory, and children's taste is naturally formed by environment.

In all types of school the standard of teaching depends on the training and quality of the teacher. Those in infant and junior schools are usually form teachers who are required to teach all subjects. Many have had no education in art since they gave it up before taking the school certificate. Others who have taken art in their two-year training course have, in fact, had no more experience than the equivalent in hours of ten or twelve full school days; and in too many training institutions art is taught indifferently and without adequate facilities. Art teachers in senior and secondary schools are usually specialists, in the sense that they teach art throughout the school. Few senior school teachers, however, have had a thorough training. Most secondary schools appoint teachers with art school training; but, while these have been trained as artists, they often fail to understand the children's problems and the purpose of art education.

The specialist art teachers in senior and secondary schools are much handicapped by the fact that they do not usually enjoy the same status or prospects of promotion as the teachers of academic subjects. Also they are full-time teachers, and consequently may not find sufficient opportunity to continue their personal work, which is essential if they are to preserve the vitality of their teaching.

That the status of the art teacher is low and that art plays so small a part in the school curriculum are the direct result of University influence. Besides the Slade lectures at Oxford and Cambridge, which are very sparsely attended by undergraduates, and a few general art courses given at the Ruskin School at Oxford, at the University Art Schools of Reading and Durham and at the newly-formed Barber Institute at Birmingham, art teaching at the Universities is intended only for practising artists or art scholars. Undergraduates taking arts degrees are rarely encouraged to interest themselves in the visual arts, which are not even taught in some University teacher-training departments. The Universities' main contribution to the teaching of art comes from the Slade School and the Courtauld Institute, both at London University. The latter is the only institution in this country to provide a training in art scholarship.

Art is not a popular subject in adult education. In one or two exceptional instances, such as the painting group at Ashington in Northumberland, excellent work has been done. Most adult education of this type is either primarily vocational, or, in the case of University extra-mural or W.E.A. classes, concerned more with its academic than its cultural aspects. It is also difficult to find suitable art teachers, premises and equipment, and to provide in one evening a week the necessary continuity of teaching and experience . This is, however, an important field for art education, and much needs to be done. Practising artists should be attracted, and local art schools and art galleries should collaborate in providing materials, loan exhibitions, premises and teachers.

Thus, the outstanding problems of art in general education would seem to derive from lack of quality in the teachers; the small part that art plays in the educational system, particularly in Universities; the lack of good reproductions; and the inaccessibility of original art. The teacher-training colleges and the University education departments could do much to improve the training of art teachers. All teachers who pass through them should be given art training; not necessarily in order to teach it but so that they may understand the essential part it has to play in general education. Art schools could do much in this respect by creating a widespread enthusiasm and a respect for art among local teachers. An improved system of art galleries is also essential to the welfare of art teaching in the schools. These must be the means both of introducing children to various forms of art, past and present, and of providing the schools with originals and reproductions.

PRINTS, REPRODUCTIONS AND ART PUBLICATIONS

The autographic processes have reverted almost entirely to the use of the creative artist since the commercial application of photography to printing. Their use as a medium by an increasing number of artists has led to the founding of various exhibiting societies. But the livelihood of the artist is affected not so much by exhibition successes and sales to private patrons as by his relations with the highly organised print-dealing trade. Some opportunity has also been provided by the considerable number of fine books issued, mostly in limited editions, by various presses, using his work for illustration and decoration.

The extension of auto-lithography to ordinary book illustration has helped to popularise the lithograph. The advantages of the lithographic process could make it almost as easy to buy an original print by a good artist as it is to buy a Penguin Book. Little encouragement has been given to this trend by the print trade generally, which has published scarcely any lithographs by serious contemporary artists. Specialist activities have, however, made some attempt to fulfil the need. Contemporary Lithographs Ltd., established in 1936, continued to supply prints, primarily to schools, until the outbreak of the war. The Everyman Prints scheme, now temporarily suspended, sponsored by the Artists International Association in 1939, made prints available at a shilling or eighteenpence each. In 1942 C.E.M.A. began to publish lithographs, for forces' and war-workers' centres, at a price of five shillings, including purchase tax; these are not yet available to the general public.

Reproductions of works of art by photographic processes have as an important part to play in modern life as have inexpensive original prints. They could do for the visual arts what the cheap reprint has done for literature, and what broadcasting and the gramophone has done for music, making a knowledge of the masterpieces available to a public of almost unlimited size, and so to a considerable extent forming popular taste and stimulating a wish for direct contact with originals. Their vogue therefore would not be likely to cause any diminution of the artist's livelihood.

Reproductions generally available are far from satisfactory. The bulk is of pictures either for children or for popular appeal, and the range of serious paintings reproduced, both by old masters and by contemporary painters, is small. Lack of trade enterprise rather than popular taste is responsible for this. The technical quality varies greatly. Trade conditions operate to make them unnecessarily expensive. C.E.M.A. has shown what is possible by producing colour-collotypes, 20 in. × 30 in., at a selling price of 12s. 6d. each, including purchase tax; again these are not yet available to the general public.

Modern publishing methods have brought books of reproductions within the reach of most. The *Phaidon Press Books*, the *Studio Publications*, *Penguin Modern Painters*, and the *Discussion on Art* series sponsored by the C.I.A.D., are instances. Quality of reproduction is not constant. Reproductions are a major interest of the various art periodicals and reviews.

The pre-war production of art gallery publications, which includes catalogues, books, postcard and other reproductions, was far from satisfactory. The national art collections have vast resources of material suitable for reproduction or publication which have not yet been used. Since each collection is responsible for its own, very little has been done to produce publications which cover all, or even more than one, of the collections. His Majesty's Stationery Office will produce and publish on their behalf; but most of the collections are reluctant to let it handle their publications, because of its reputation for sacrificing quality to cheapness. The publications of the municipal art galleries are at present even more unsatisfactory than those of the national collections. This is partly because they have less resources for reproduction, and partly because they have neither adequate finance nor staff to undertake the work.

An official publishing organisation is thus needed which would, to the public benefit, produce and distribute reproductions and lithographs both for the open market and for schools, and would undertake publication for the national and provincial galleries. This should combine the advantages of a central publishing office, such as the Stationery Office, but yet have as its primary responsibility the maintenance of high aesthetic and technical standards. It is important however that a central organisation should not infringe the right of the individual collections to publish for themselves.

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THE VISUAL ARTS AND THE STATE

For more than a hundred years the State has assumed some responsibility for the preservation and promotion of the visual arts. It has come to possess some of the most important fine art collections in the world, and an extensive system of art schools for training artists and craftsmen. Art, moreover, is included as a subject in the curriculum of national education. The principal organisations concerned are the Ministry of Education; the Royal Fine Arts Commission; the National Art Collections; the Standing Commission on the National Museums and Galleries; the Council for the Encouragement of Music and the Arts (C.E.M.A.) and the National Register of Industrial Art Designers. The Council of Industrial Design which has replaced the former Council of Art and Industry is a recent appointment; and the War Artists Advisory Committee has only a temporary function.

Of these the Ministry of Education has a wider connection with the visual arts than any other. Acting through local authorities and by means of its own inspectorate, it has a considerable say in the system of local art schools and in art education in other schools. The Ministry, however, has yet to attach sufficient importance to art education. At present art is only represented at the Ministry's offices in London by a staff inspector. The Ministry directly controls the Royal College of Art and the Victoria and Albert Museum and through the Circulation Department of the Museum it assists local galleries. C.E.M.A. also operates under the Ministry.

The Royal Fine Arts Commission is a Royal Commission and therefore answerable to the Crown and not to Parliament. Its function is to advise on the design and decoration of public buildings, bridges, and other amenities. But its powers are limited. On the grounds of inadequate staff, it recently refused a suggestion that they should be enlarged.

With the exception of the Victoria and Albert Museum, all the national art collections are independently administered by boards of trustees which are responsible through the Treasury to Parliament. The Standing Commission on the National Museums and Galleries, an advisory body, which is also responsible to the Treasury, has neither authority nor facilities to fulfil its most important function: that of promoting co-operation between the national collections and between them and the provincial galleries. Until this is achieved, the public will not enjoy full advantage of the national art resources.

C.E.M.A. was set up as a wartime experiment with explicit terms of reference to meet wartime conditions. Since its inception C.E.M.A.'s influence and value has increased considerably. It has promoted and assisted concerts and dramatic performances of all kinds; it has organised and circulated travelling exhibitions and published lithographs and reproductions. It is, in fact, the first organisation to have the responsibility for promoting the arts throughout the country. C.E.M.A. is governed by a council of members appointed by the Minister of Education. Its chief administrative officer is a General Secretary, also appointed by the Minister, who has an administrative assistant and deputy. Each of the sections, Art, Music and Drama, has a salaried director and an advisory panel. Much of the detailed administration is carried out through its regional offices. Up to the end of 1944, C.E.M.A.'s maximum annual grant has been £175,000, of which only one-eighth has been spent on the visual arts: a sum no larger than that spent in 1938 on the administration of the Wallace Collection. Nevertheless, it has done much to stimulate a widespread appreciation of art.

None of these organisations has public funds assigned to it for the employment of the artist; and, though the State provides his training, it takes no responsibility for his livelihood. Only very small sums are spent on buying his work. No organisation (other than the Circulation Department with its small purchase fund) at present either assists local galleries financially or has the duty of encouraging the establishment of new galleries or arts centres where they are needed. None has the necessary authority to promote co-operation among all the national collections or adequate facilities to arrange, on their behalf, loans to provincial galleries or to undertake publications. Thus, the existing forms of State assistance to the fine arts need both extension and reorganisation.

In the field of industrial design also much remains to be done. Few of the Council of Art and Industry's recommendations, or those of the Gorell Committee, have been carried out. The National Register of Industrial Art Designers, established in 1936 by the Board of Trade, has done valuable work but inadequate funds have constantly hampered its development. In sum, the State's efforts to improve design have been largely ineffective for lack of an authoritative State organisation. The new Council of Industrial Design, with executive powers, is therefore a welcome appointment. Its members have been appointed by the President of the Board of Trade, who is to report to Parliament annually on its activities.

PROPOSALS*

Experience leads us to believe that if State assistance to the visual arts is to be effective, the organisations concerned must have greater authority than in the past, and their work must be more closely co-ordinated.

We believe, therefore, that there should be three responsible authorities:

(i) The Ministry of Education.
(ii) An Arts Council.
(iii) A Design Council.

The Ministry of Education

We believe that the Ministry of Education should continue to be responsible for the Royal College of Art, and for assisting and inspecting local art schools and the teaching of art in general education. It is to be hoped that in any reorganisation of the educational system the importance given to art will warrant a stronger representation at the Ministry's offices and an improved status for the responsible officials.

We also believe that the Ministry of Education should continue to be responsible for the Victoria and Albert Museum. In addition, we propose that, while the other national art collections should retain their present independence, all grants should be paid to them through the Ministry and not directly by the Treasury. This should help to co-ordinate their work and to emphasise their essentially educational function.

The Arts Council

The Arts Council should include in its scope music and the drama as well as the visual arts, since the problems of organisation are common to all three. To include more than music, drama and the visual arts would not be practicable.

Three possibilities present themselves as to the nature of the Arts Council. It might be (*a*) a Ministry of Arts, or (*b*) an Arts department of a Government department, such as the Ministry of Education, or (*c*) an autonomous body with its own Board of Governors but with a Minister responsible to Parliament and with the necessary finance carried on the vote of a Government department as a grant-in-aid.

There are two principal objections to a Ministry of Arts. Its Minister would be subject to the hazards of election; and its staff would be appointed in accordance with Civil Service routine, without special qualifications being taken into account. An Arts Department of a Government department would suffer from many of the same disabilities, and would not have independence enough to cope with the numerous and varied activities which the new organisation must undertake. For these reasons, among others, we favour the third suggestion.

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* These proposals were formulated by November 1944. See *Preface*.

We suggest that the responsible Minister should be the Minister of Education, since the Ministry has already many connections with the visual arts in this country.

We believe that the Arts Council would need a strong and active Board of Governors. We therefore suggest that the Governors should be about ten in number and that they should be appointed by the Minister of Education. Appointment should be for a term of years; and the Governors should receive a reasonable fee for their services; there should, however, be a stipulation as to a minimum number of attendances. We favour appointment by the Minister rather than nomination of the Governors by other art organisations and societies.

The Arts Council should have a Director-General, who would need to be a person of high calibre, with an understanding of the arts and considerable administrative experience. We believe that he would have greater freedom of action and greater independence if his appointment were made by the Crown and not by the Governors or by the Minister of Education. The Director-General should have an adequate assistant staff to whom he would delegate matters of administrative routine.

We suggest that in most other respects the administration of the Arts Council should be similar to that of C.E.M.A., though as the Arts Council would have additional functions, it would require additional staff. There should be an Advisory Panel for each division of the Council's work (music, drama and the visual arts). At the head of each division there should be a Director with an administrative assistant and assistants for specialised branches of the work; all these should have had experience of the art with which they are concerned.

In the provinces there should be regional offices, on the lines of the present C.E.M.A. offices, which should be in charge of regional directors. In each office there should be at least one officer for each branch of the Council's work, and sufficient assistant staff to originate regional activity.

The main functions of the Arts Council should be as follows:

(1) It should assume the work of the Standing Commission for the National Museums and Art Galleries; but in this respect its functions should be wider than those given to its predecessor.

They should include the foundation of the new collections and new institutions recommended in the body of this report as and when they are needed. The Standing Commission's task of promoting co-operation between the National Collections and the provincial galleries should be extended specifically to arrange for the systematic interchange of staff.

(2) The Arts Council should aim at promoting a nation-wide service of art galleries and art centres. For this purpose it should be able to give capital assistance to local authorities. It should assist in improving the standard of existing galleries by grants for specific purposes: buildings, salaries, purchases, the formation of art libraries, improved methods of display, and the provision of amenities. Such grants should be paid on a percentage basis and on the condition that the local authority's expenditure is not reduced in consequence.

(3) The Arts Council should provide a wide variety of loan collections and travelling exhibitions, both for art galleries and art centres, and for those places which, for lack of such institutions, have no opportunity of seeing art. The Council should have funds to commission suitable organisations, individual artists and art historians, to prepare special exhibitions. This would reduce any tendency towards standardisation. The Council should be able to look to all the national collections for the loan of individual contributions and of complete exhibitions. Every effort should be made to interest the staff of the national collections in the work of circulation; and their members should be asked to assist in the preparation of exhibits and exhibitions. The Arts Council should be responsible for assisting all the national art collections to make long- and short-term loans to provincial galleries and art centres.

The relationship between the Arts Council and the existing Circulation Department of the Victoria and Albert Museum would need special consideration. We envisage three possibilities:

(*a*) The Council might continue the present work of C.E.M.A. independently of the Circulation Department. This would mean the existence of two organisations responsible for the arrangement and circulation of exhibitions; there might be between them, however, a recognised division of labour based on material and territory;

(*b*) Both organisations might prepare exhibitions: the Arts Council for the adult public and the Circulation Department for schools and colleges. Only one, however, should undertake the physical aspects of circulation: that is, the work of packing, transport, and supervision of the exhibitions;

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(*c*) The Arts Council might absorb the Circulation Department altogether.

In any case, not more than one Government organisation should be responsible for the physical aspects of circulation; but whichever organisation is made responsible should also develop the principle of circulation by regions and should establish subsidiary regional organisations for the purpose. It should assist some of the larger local galleries to establish and maintain their own circulation departments, which could serve schools, youth clubs, and community centres within their area.

(4) We regard it as essential that the Arts Council should have a Publications Department. Its primary function would be the publication of catalogues for its own exhibitions. Without depriving any institution of its right to publish or without discouraging local initiative, it should have the authority and the necessary facilities for publishing and distributing books, catalogues, reproductions and other publications, in every form, for national and municipal art collections and art centres. Its special responsibility in this field would be for publications which covered more than one institution. It should also publish for general circulation, though more particularly for schools and other educational institutions, lithographs and other original prints. In this latter field its aim should be to supplement the work of commercial firms and to maintain the highest standard in selection and production.

(5) The Arts Council should have funds to employ painters and sculptors either to continue their own work or for a specific purpose. The Council should also encourage the decoration of public buildings and should be able to give advice as to the choice of suitable artists.

In addition to this, the Council should operate a scheme to assist selected painters and sculptors over the first years of their career after completing their training. These artists should receive a bursary, but should be allowed to work in complete freedom. The number of artists maintained in this way should be large enough to allow of a catholic selection.

The Arts Council should also administer a small fund to give assistance to student painters and sculptors in their training, over and above the scholarships provided by the Ministry of Education and local authorities. Its purpose would be to assist those students who for any reason could not get a scholarship or adequate financial assistance through the normal channels.

The Council should continue the practice of C.E.M.A. in paying artists a hiring fee for works loaned by them for travelling exhibitions. Every encouragement should be given to the sale of works from its exhibitions in provincial galleries.

The Design Council

An organisation is needed which can be an authority on Design in Industry. We therefore propose the establishment of a Design Council, which should be appointed on the lines of the Arts Council—an independent Council receiving its grant from a Government Department, with a Minister of State answerable for it in Parliament.

Partly because the Council's work would overlap with at least three Government Departments—the Board of Trade, the Ministry of Works and Buildings, and the Ministry of Education—and partly because the Council's work would be concerned with problems of research, we suggest that it should be attached to the office of the Lord President of the Council.

Members of the Council should be appointed by the Lord President, in consultation with the other Ministers concerned. Members should not exceed ten in number, and they should receive a fee for their services. The Director of the Council, like the Director of the Arts Council, should be appointed by the Prime Minister.

Its main functions should be as follows:

(1) The Design Council would represent the Government in all matters affecting industrial design, and on the Government's behalf would be responsible for carrying out necessary research.

(2) The Design Council would have the important responsibility of supervising Government and official purchases and insisting that such purchases should be of the best possible design. This should considerably influence industry's attitude to design because it would bring economic pressure to bear and would be a form of propaganda and advertisement. The Design Council should also advise Government departments on matters relating to the design of their publicity and advertisements.

(3) The Council should be responsible for all exhibitions of industrial design and for British pavilions at international exhibitions. Its relation with the Department of Overseas Trade Exhibitions branch and with the British Council would be matter for consideration.

The Council should establish a Pavilion of Industrial Design, similar to that envisaged by the Gorell Committee.

The purpose of the Pavilion would be to house frequently changing exhibitions to illustrate different aspects of industrial design and certain aspects of the crafts; these should be arranged from various points of view, including the historical. The Pavilion might include a number of furnished rooms in which the very best examples might be regularly displayed.

The Council should also establish a Museum or Standing Exhibition of Industrial Art, with special facilities for students. This should be established in association with the Pavilion of Industrial Design and with the Victoria and Albert Museum.

(4) The Design Council should encourage each industry to co-operate in all matters of design. It should assist industries to form display centres and design-research centres in appropriate neighbourhoods. The display centres might be separate from the design research centres, or they might be separate sections of an allied institution. The purpose of the Display Centre would be similar to that of the Cotton Board's Design, Style and Colour Centre: that is, it would study design in this country and abroad, and by means of exhibitions would keep each industry abreast of contemporary developments. The Research Centre would be concerned with sales research and with the technical problems of design, particularly in relation to export trade. The Centres should be as closely associated as possible with local art galleries, museums and art schools.

Such Display and Design Research Centres should be financed and administered along lines similar to those adopted for the Research Laboratories established for various industries under the D.S.I.R. That is, they should be partly financed by the separate industries, and partly from central funds, subject to approval of particular schemes. As regards industrial contribution, the possibility of levies on each industry, perhaps also with contributions from a general levy on all industry, should be considered.

(5) It should be the duty of the Design Council to assist the Ministry of Education in the training of artist-designers. It should break down the present barriers that exist between industry and the art schools, and thus co-ordinate work at present being done by the Ministry of Education on the one hand and by the Board of Trade on the other.

The Design Council should incorporate the National Register of Industrial Art Designers. The Register should be more adequately supported, and its functions expanded. The Council should, through the Register, advise the Ministry of Education and local art schools as to the demand and the requirements of different types of industry.

The Council should also do its utmost to persuade industry (1) to recruit their designers from the senior students in art schools, and (2) to permit them to complete their training under factory conditions.

The Council should do all it could to improve the status of artist-designers. It should consider the best means of evaluating a designer's qualifications. It should also encourage, and, if possible, assist, the formation of a recognised professional association of artist-designers, giving due consideration to the claims of the S.I.A.

The Council should also have funds to provide research fellowships enabling artist-designers of promise to work for a period, either on their own account or in association with a design-research centre.

(6) The Council should concern itself with the education of the consumer. In conjunction with the Ministry of Education, it should encourage schools to teach the appreciation of design in articles of everyday use, and should encourage education authorities and heads of schools to achieve a high standard of design in decoration, equipment and teaching material.

The Council should, from its Industrial Art Pavilion, organise travelling exhibitions of design, and help in the organisation of local exhibitions, lectures and adult education classes in local galleries, art centres and art schools. It should also endeavour to create a general interest in good design by means of publications, radio talks, etc. In this it should closely co-operate with the Arts Council and its Circulation and Publication Departments.

Local Provision

The increase in State expenditure and control must be accompanied by a corresponding increase in the responsibility of local authorities. The visual arts have already suffered from over-centralisation.

Some authorities already support the arts by means of art galleries and art schools. Much could be done to increase the prestige of these institutions and to co-ordinate and extend their work.

Many authorities do not at present provide for the arts. Hundreds of communities, particularly those in country towns and in dormitory and suburban areas are without means of enjoying them. Without suitable premises and staff, it is next to impossible to provide, either locally or centrally, a regular service of art exhibitions or to provide for music and the other arts.

Large cities should undoubtedly have their own art galleries and concert halls and possibly their own civic theatres and civic cinemas. These should if possible be grouped together to form a cultural centre. There are many hundreds of places, both towns and suburbs, however, which cannot afford such specialisation. They need centres in the narrower sense of the word in which all the arts can be enjoyed.

Arts Centres are not a new idea. Many institutions, though not generally regarded as such, are arts centres in that they cater for more than one of the arts. These include the Arts Theatre at Cambridge; the Sandon Studios at Liverpool; the de la Warr Pavilion at Bexhill. Several art galleries, little theatres, public libraries, educational settlements, or village colleges also fulfil such a function.

The experience of these institutions and that of art galleries and art schools is important and should be assimilated in planning new centres. The value of these centres, measured by the vitality of their work, depends upon the capability of the director in charge and upon his having adequate assistant staff. Every centre will need a director with a humane education and experience in the administration of the arts. He will need at least one qualified assistant reserved for work with schools. High salaries will be necessary to attract the right type of men and women.

Suitable premises, designed with the help of experts, will facilitate the working of these centres. C.E.M.A. has prepared carefully considered architectural models for centres in towns and suburbs with a population of 15,000 to 30,000 people. The models show a hall (with a seating capacity of six hundred, a cine-projection room, and a fully equipped stage), artists' dressing rooms, a foyer, a library, an exhibition and lecture hall combined, a restaurant, an office, and a studio for the use of theatre designers and amateur artists.

VISUAL ARTS GROUP

The Arts Enquiry,
16 *Queen Anne's Gate. S.W.*1

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CHAPTER I

PAINTER, SCULPTOR AND PATRON

The visual arts are integral to a civilisation. Their quality and their success in expressing individual and social values shape the outlook of the whole community. Therefore, it is important both to accord them a place in education and to link them with industry whose products, by their ugliness or beauty, affect the lives of all. But industrial design can only reach its zenith if the fine arts flourish. The first essential must be to create a situation and to establish a tradition in which good painting and sculpture can be produced.

Art is the achievement of the public as well as of the artist. An artistic tradition implies the existence of a body of patrons alive to the function of the artist in society and capable of appreciating the development of a tradition. Moreover, those patrons must have, individually and collectively, the power and the will to buy. In the eighteenth century such a body of patrons existed. It was essentially aristocratic and had its limitations which often involved relations between patron and artist that would now be felt as degrading. Nevertheless, the taste and knowledge of eighteenth-century patrons made possible the rise of the British school of painting, which found formal expression in the foundation of the Royal Academy of Arts in 1768.

In the nineteenth century the aristocratic tradition of connoisseurship waned, although buyers increased in number. But unlike the eighteenth-century patrons, the majority of the newcomers had no tradition and relied on untrained likes and dislikes, without either the discipline of recognised standards or a sure knowledge to guide their taste. They paid increasingly huge prices in competition for the work of the most popular artists. These prices and the expansion in the number of buyers led to a corresponding increase in the number of artists; several exhibiting societies were founded on the pattern of the Royal Academy; and many artists made a handsome living.

The sudden increase in the demand for art and its consequent supply was more than the short-lived and limited tradition of English painting and sculpture could withstand. While a few exceptional artists may have consciously lowered their standards in response to the tastes of the wealthy, the majority followed unheedingly in the wake of the changing demand. Cut adrift from the artistic tradition for want of means of living by it, they accepted the sorry substitute of temporary values and set up standards in accordance. The consequences were disastrous. A great new public was growing up that might have shaped the traditions of the past to satisfy the needs of a more democratic structure of society. And the artists had little to offer save a rootless and commonplace response to the tastes of the new rich. To renew the tradition, thus broken, the artist had either to seek inspiration from abroad or to turn back to the past, and in either case to offer the public that which it slowly came to appreciate instead of something which it could naturally accept and easily assimilate as part of the national heritage.

Yet England was never entirely without both artists and patrons to deplore the emptiness of the prevailing taste. In the latter part of the century increasing attention was drawn again to the essentials of the artist's aims. Under the influence of Whistler, a new school of English painting drew upon the Continental tradition which itself had earlier been indebted to English art. In 1886 the New English Art Club was founded, with its principles based upon those of the French Impressionists.

The nineteenth-century boom in contemporary British art was followed by a slump. By the end of the Great War 'the picture of the year,' which had fetched thousands at the Royal Academy Exhibition, often sold at Sotheby's or at Christie's for a few pounds, or failed to raise a bid. The confidence of patrons in the standards of the Royal Academy waned with the fall in market values. The majority of them found that they could not trust their own judgment and took no pleasure in the contemporary art which the discerning and the dealers commended, that of the new French school and their followers in this country. Meanwhile, there were other temptations to spend money, and less demand for works of art. Whistler had introduced the new furnishing aesthetic of one picture to one wall of a room; and, reflecting social trends, modern architecture, with its smaller rooms inside and greater austerity without, reduced the scope of both painter and sculptor.

To the present day the Royal Academy and similar societies continue to sell many pictures from their exhibitions. But the prices are not those of the nineteenth century; there are far fewer sales outside the exhibitions, and the large incomes fall almost exclusively to the fashionable portraitists. For the more serious and original artists the reduction in values has been equally marked. Between the two wars there were scarcely more than a dozen regular patrons on a large scale; so that, had two or three of these died, or together suffered a decline in income, the effects would have been felt immediately. The prices, which in the nineteenth century were buoyed up by those of the more popular forms of art, have fallen with them in proportion. Paintings and sculptures by the best established artists now fetch at most only a few hundreds, whereas in the nineteenth century those of the corresponding men fetched thousands. In so small a market the younger men have to accept very low prices, such as £25 to £30 for a painting. By 1930 most of those who have since been recognised as the best of their generation survived mainly by teaching.

The decline in prices has the negative merit that artists, except the portrait-painters, are now less tempted than they were to pander to the fashionable tastes of the inartistic rich, for these are no longer in the market. It also has the positive merit of making art available to those who want it for its own sake and are prepared to meet the artist half-way by their understanding of his purpose and his problems. But the number of discerning buyers is still very small, and, for reasons to be considered later, almost restricted to Greater London. The problem is to extend their number throughout the country, and so to build up a tradition of patronage fitted to the democratic organisation of society. This should eventually lead in turn to a corresponding increase in the number of serious artists and to a closer relationship between them and the community. But it is difficult to see how this can be achieved under the present conditions of exhibition and sale, or while the standards of public art galleries are so low and the teaching of art and of art-appreciation plays so small a part in general education.

Official Patronage

Contemporary British artists have in the past received little or no patronage from the State, except in the form of very occasional commissions to paint royal portraits and state occasions or to sculpt memorials. Only in the present war has there ever been any regular support, through the War Artists' Advisory Committee and through the Council for Encouragement of Music and the Arts (C.E.M.A.), whose work is described below.

The National Gallery and the Victoria and Albert Museum were established in the nineteenth century out of public funds, out of which were also bought, both for them and for the British Museum, many important collections of the art of the past, for the most part of foreign countries. In contrast, the Tate Gallery, originally named the National Gallery of British Art, was a private gift to the nation. Though the only national collection responsible for acquiring contemporary oil paintings, it has never had a purchase grant; its principal source of acquisitions has been the Chantrey Bequest, administered by the President and Council of the Royal Academy. The National Portrait Gallery occasionally purchases paintings and sculptures. The Victoria and Albert Museum and the British Museum buy water-colours and drawings by living British artists. The total spent on these in any one year is unlikely to exceed a few hundred pounds, and too often artists are persuaded to give their work for nothing.

Artists have rarely been employed on the decoration of public buildings in this country, as in many others. In Sweden, for example, one per cent of the total building cost of State and certain municipal buildings is set aside for sculptured and mural decoration, and is used in the employment of artists. In this country the only national institution concerned with the design and decoration of buildings is solely advisory. The Royal Fine Arts Commission was appointed in 1924 to advise Government departments and public organisations on questions of public amenity and artistic importance. In 1933 it was given the right to tender advice; but it has no power to enforce its considerations, and it has no funds for commissioning artists. It recently refused a suggestion that its powers should be enlarged on the grounds of inadequate staff.

In the nineteenth century some local government authorities bought contemporary art for their galleries on a considerable scale. Most of their purchases were from the Royal Academy exhibitions; and the discovery that these had on the whole been a bad investment reduced this type of patronage. Those authorities who have continued, or who have begun to buy again under the persuasion of their gallery directors, are few; and the funds allocated from the rates have been small and variable, though in total considerably more than that spent by the State. Few provincial galleries have any substantial endowment from private sources; and the support from the Friends of the Gallery funds which exist in several towns is inconsiderable. Provincial gallery committees often expect the artist to give his work for nothing, or ask him to reduce the price, on the grounds that it is being purchased by a public body.

One or two local authorities have appointed committees whose function it is to advise them on the decoration of their buildings and on the layout of their streets and parks. Few such committees, however, have either adequate authority or funds to spend on the employment of artists. It is to be hoped that some authorities may follow the example of the Birmingham Corporation, which decided in 1943 to spend a percentage of the total building cost on the decoration of its new educational institutions.

The decline in private patronage and the failure of the Government to come to the rescue of the artist brought into being in 1909 the Contemporary Art Society. Its purpose was 'to encourage the purchase and exhibition of the more remarkable examples of painters who in any other country would enjoy a certain official patronage.' Most of its purchases are retained and presented to the national and provincial galleries. The Society has never attempted to attract the large membership or the rich patrons of the National Art Collections

Fund, on which it was modelled. Its annual income is usually between £500 and £700 a year.

Wartime Developments

During the war—though some of the seed may have been sown in the years immediately before—there were encouraging increases in the purchase of modern art and some significant developments in the employment of artists. There was a general increase in the number of visitors to art exhibitions; and in some of those held in dealers' galleries every exhibit was sold. This may be attributed partly to the fact that the war reduced the number of rival opportunities for spending; but some may well have become regular purchasers. In the provinces, where there are almost no dealers, the exhibitions organised by the British Institute of Adult Education and by C.E.M.A., and the work of local groups formed by the Society for Education in Art, the Artists' International Association, and the Central Institute of Art and Design, have greatly quickened the interest in art. Some increase in sales has followed.

Commissions and purchases on behalf of various institutions have given employment to artists. A few cathedrals and churches have benefited by important commissions, such as those for mural paintings in the diocese of Chichester given to Duncan Grant and Vanessa Bell, Professor Tristram, and others, and for Henry Moore's sculptured *Madonna and Child* at St. Matthew's, Northampton. Impington Village College in Cambridgeshire has started a fund for the decoration of its premises and grounds, and is considering some important commissions and purchases. Two local education authorities, those of Buckinghamshire and Hertfordshire, have bought original works of art for their schools.

The establishment of British Restaurants, works canteens, services clubs, and nursery centres has increased the demand for wall paintings, which, encouraged by the younger architects, was becoming evident before the war. The Ministry of Food has furthered this by appointing an adviser to local authorities on the decoration of British Restaurants. Thirty British Restaurants in Greater London have been decorated at the instigation of the British Institute of Adult Education. Most of these paintings have been the work of art-school students; but a few have been done by mature artists, working individually or, as at Leamington Spa, in groups. In nearly every case the artists' services have been given free of charge; but the demand for mural painting is now gradually spreading to industrial and commercial concerns which can afford to pay professional rates. These wartime experiments are building up a tradition and a technique of wall painting which for several centuries have been dormant in England.

Another result of the war has been a marked increase in the employment of artists to record places and events. Following the precedent set in the last war, a special War Artists' Committee was formed in 1939. This is under the ægis of the Ministry of Information; but it is almost free of departmental control. The Committee has had an annual budget of about £14,000. Most of this has been spent on commissioning artists and buying works of art, the remainder on framing and glazing, travelling expenses and subsistence allowances. In addition, the Admiralty, War Office, Air Ministry and Ministry of Transport have artists assigned to their staffs, whom they pay out of their own votes of credit. The War Artists' scheme has done much to keep alive the public's interest in art during the war and has allowed a number of the best artists to continue their work and to earn a fair living. The scheme has naturally tended to favour the artist who can make a convincing realistic record of events, but the Committee responsible for the arrangements has at the same time employed painters whose records of war activities are essentially imaginative. No attempt has been made to use certain well-known painters, while for others suitable employment has been found only with difficulty. The scheme, however, has helped those artists who have been able to work within its terms of reference to extend their range and experience. It has also been responsible for establishing one or two painters who might otherwise have had to wait many years for recognition.

From 1940 to 1943 the Pilgrim Trust similarly employed artists in its scheme for 'Recording Britain.' The purpose of the project was to record in drawings and water-colours houses, monuments and scenery which were threatened with destruction. In all, about £7,000 was spent in three years, and the large number of water-colours and drawings produced has been presented to the Victoria and Albert Museum. A similar project has now been started at the suggestion of the Central Institute of Art and Design, by a group of brewers, who made a grant of £5,000 for 1944, which they may renew in the future. Artists are to be commissioned to record places and buildings of local interest, and the pictures are to be circulated among public-houses.

THE LIVELIHOOD OF THE ARTIST

In the last census, 1931, some 10,000 people in this country described themselves as artists. The majority were either amateurs with private means or had other sources of livelihood. To-day not more than seven hundred painters and thirty sculptors earn a living by their art. Of all careers theirs is the most hazardous. Though the artist is a professional man, and, like the others of his class, has undergone a long and costly training, there is no diploma at the end, except those for teaching, or any measurable standard of professional competence. There are no firms for him to join, no partnership or practice for him to buy. More than any other professional, he is thrown back upon his own resources.

Probably no other profession gives so much free service to the community. Owing to the practice of free admission to exhibitions, initiated probably by the public art galleries, but obtaining now at almost all dealers' exhibitions, the public expects to see and to enjoy the artist's work for nothing. C.E.M.A., however, has set an important precedent by paying the artist a hiring fee for every work which he lends to one of its exhibitions. £5 is paid for an oil painting, £3 for a water-colour, drawing or embroidery, and sculpture is paid for at varying rates. Well over £1,500 has been paid to artists in this way.

From the point of view of his livelihood, there has always been a wide difference between the artist with an original and independent vision and those who only wish to supply a demand, or who are prepared to sacrifice artistic integrity. Among the latter are most of the fashionable portrait-painters. Their principal object is to please their sitters, and they fulfil their purpose if they do no more than this. Fashionable portrait-painters and painters of horses and dogs rival successful counsel in the magnitude of their incomes. Sargent is said to have earned £30,000 to £40,000 a year, and Orpen, who could not raise his terms high enough to check the spate of commissions, probably made more. A dozen or more portrait-painters before the war were earning over £10,000 a year. Some of these made their name by painting, often without fee, portraits of eminent people, which they then exhibited, mostly in the annual exhibitions of the Royal Academy or the Royal Society of Portrait-Painters. Membership of either of these societies, or even a place in their exhibitions, may bring a number of commissions.

A successful and lucrative career is not confined to the portrait-painter. Some artists make comfortable incomes by supplying what the public wants in landscape, genre, and other types of work. These have open to them not only a market for paintings in oil and water-colours, but one of considerable value for popular reproductions. For the sculptor who courts popular success there is a fluctuating market in statuettes, garden ornaments, book-ends and similar knick-knacks.

The really creative artist, though he may be no less anxious for popular esteem, cannot compromise in this way with public taste. Unless he has private means, he is faced with poverty. After he has completed his training, his object will be to get together enough work of sufficient quality to persuade a dealer to give him a one-man show. This may take a young and developing artist five or more years; meanwhile he has to live, rent a studio, and buy necessary materials. He will hope to sell work occasionally, but cannot live by this alone and must therefore find a private backer, or obtain sufficient commissions in commercial art or industrial design, or, more commonly, undertake part-time teaching.

Practically the only part-time teaching available is at the Royal College of Art, the Slade School, the L.C.C. art schools and evening institutes, and at a few other art schools in Greater London. The best posts involve two full days' teaching a week at a salary of between £200 and £300 a year. Such posts have enabled many of the prominent artists of to-day to survive the first ten years of their professional career. But many promising painters and sculptors have had to become full-time teachers in art schools and secondary schools, where they at least earn a steady income. Some abandon art as a profession and practise it only in their spare time, becoming 'week-end painters.' But painting and sculpture are hard work, demanding concentration and physical endurance. Great art is rarely produced in odd moments.

The livelihood of good artists largely depends on how soon they can establish a reputation. Some achieve an early maturity and quickly draw the attention of dealers, critics and collectors to a promise they may never fulfil. Others do not achieve maturity until they are much older, and therefore have to wait longer for recognition. Much also depends on the artist's personality, social connections, business acumen and other factors irrelevant to his capacity as an artist. Once established, it is possible to make a livelihood from commissions and selling work, though before the war very few serious artists were earning over £500 a year in this way. Only in very rare instances is the income of the serious artist comparable with that of his fashionable colleague.

The War Artists' scheme has undoubtedly made a great difference to the livelihood of those artists who have been regularly employed in it. Their number is comparatively small, and includes, as mentioned earlier, more illustrators than 'pure' painters. But, for the first time in this country artists have been employed by the State on a salaried basis, and have thus gained security and the opportunity to work in comparative freedom. The principle thus established might well be extended and developed after the war. Any new scheme should be sufficiently wide in scope and generosity to include the 'pure' painter and sculptor, who need the maximum of freedom for their work.

The Sale of Art

The price of works of art is fixed by the artist on the advice of the dealer. A young painter holding his first exhibition can hope to charge only from five to twenty guineas for a picture. For an artist who is on the threshold of an established career an average price is thirty guineas, of which ten go to the dealer and perhaps five or so towards the cost of materials, framing, insurance and transport. The sculptor's expenses tend to be greater. When prices are as low as these no serious artist can produce on a scale sufficient to yield a living. Good and bad artists alike vary greatly in their productivity; but while the bad tend to facility, the good are likely to produce fewer works, since with them much thought and imagination necessarily precede the physical act of painting or sculpture.

Successful popular artists even in these days may occasionally get £1,000 for a picture, but few of the more serious obtain as much as £250 for even an important work. With the small market at their command, even these prices, which are only a fraction of those obtained by great Continentals like Picasso or Matisse, have their danger. If he has once sold at £250, the artist cannot sell for less without damage to the dealer, whose former clients may complain that they have been overcharged, or, for fear of a further fall in values, sell their pictures at once, and so hasten the process themselves.

When a picture is sold, the copyright, and therefore reproduction rights, do not pass to the purchaser, unless some special arrangement is made. Most private collectors, however, do not wish to have their pictures reproduced, except in books; and some will buy a picture only on condition that it has never been reproduced. Public galleries do not usually buy the reproduction rights, although the Tate Gallery is now attempting to buy up those of all its pictures. When a commercial firm reproduces a picture by a living artist, it either buys the rights for a fixed sum, or, more rarely, pays a 10 per cent royalty on sales. Few serious artists at present get much reward from this, as reproductions of good contemporary work are few.

During the nineteenth century the annual exhibitions of the Royal Academy and other societies in London and the provinces were a good medium for sales. To-day they no longer suffice. This is due partly to the decline in prestige suffered by these societies and partly to the fact that in these days of 'high-pressure salesmanship' art, too, needs to be brought to the notice of the public if it is to remain on the market.

To-day the principal medium for selling contemporary art is the dealer's gallery. The dealers normally rely on the one-man show, and the selected mixed or group exhibition. They attract the best artists because of their ability to sell, based on experience and organised contacts with possible purchasers, wider than the artist himself is likely to enjoy. The dealer often helps artists over difficult times, with framing and materials, and sometimes with the expenses of daily living. Two or three firms, besides dealing generally, act also as sole agents for a few well-established artists. They take all their pictures, sell the majority themselves and pass on the rest to other galleries. They pay the artist a small guaranteed salary, and share with him any profit above that amount which is derived from his work. But with the majority of both artists and dealers the one-man show involves no further commitment on either side than an occasional contract for an option on the next. Between exhibitions, dealers with so wide a connection as the Leicester Galleries cannot do more than hold a watching brief over the artist's interests. All dealers hold at least one general exhibition of contemporary art every year. This gives a considerable number of artists some chance to exhibit, and the dealer opportunity to compare the selling qualities of their work.

The dependence of artists on dealers is not, however, altogether satisfactory. The artist, not appreciating high overhead charges and the speculative nature of the dealer's business, is apt to feel that he is being exploited; while to the dealer the sale of contemporary English art tends to be the less profitable side of his business. It is as easy for him to sell a work by Degas for £5,000 as one by an unknown artist for £15. It is, in fact, doubtful whether any dealer could survive without trading in old masters or nineteenth-century French paintings. Dealers are few, and all have their premises within a square mile in the West End of London. Their galleries, which can each accommodate but a score of visitors at a time, are not inviting to the uninitiated. Prices are rarely printed in the catalogue; and often would-be purchasers are afraid of asking the price for fear of being pressed to buy. But the dealers have done much for contemporary art, and in the absence of any public galleries specifically devoted to it, they have provided the public with its main opportunity of seeing the work of living artists.

Some of the big department stores in London now sell art, either in special sections or in conjunction with other departments. This is due in part to a temporary lack of other goods to sell. One or two stores have sold contemporary work of a high standard; but these have rarely made it pay. A few have made the sale of art profitable, by selling both works of the past with an established reputation and contemporary works of the worst standard and taste. Such stores can sell what anyone in the art world would be ashamed of selling, but is nevertheless in considerable demand. The stores' attitude to painting is characteristically shown in their method of inviting the customer to specify the subject, colour-scheme and dimensions of the picture he requires, on which the store supplies a canvas to a complaisant hack.

In the provinces there are far fewer opportunities for purchase and sale than in London. There used to be a few fine-art dealers in the larger provincial cities; and some of the well-known London dealers either began business in the provinces or opened provincial branches. But when improvements in travel made it easier for collectors to visit London, provincial dealers gradually closed their businesses, and London dealers their provincial branches. Some of the provincial art shops sell a little original work; but nearly all of this is confined to water-colours or etchings by local artists. A few big stores, as in London, have art departments, and one or two sell work of a reasonable quality, bought from dealers and exhibiting societies. Here again, this is largely a temporary development. The difficulty of extending the present methods of sale to the provinces is the lack of a market there for old masters, nineteenth-century French paintings or other types of works sufficiently profitable to cover the overhead costs of selling contemporary art.

Various attempts have been made to send exhibitions of pictures for sale to the provinces. For twenty-five years the Art Exhibitions Bureau has sent to various provincial galleries exhibitions of work borrowed from artists. During the war C.E.M.A. and the British Institute of Adult Education followed this example, and in its exhibitions of contemporary art C.E.M.A. has made it a condition of loan that the prices of the pictures should be printed in the catalogue. But sales from travelling exhibitions have not been large, since, in the absence of salesmen, no encouragement to buy is given to the public. Furthermore, some local government authorities dislike public galleries being used for the sale of works of art, and a few galleries are specifically debarred from it by local by-laws. Very few gallery directors have either the inclination or the time to encourage the public to buy, though there have been conspicuous exceptions. The only exhibitions of this kind which have resulted in large sales were the British Artists Exhibitions held at various provincial centres from 1927 to 1930, when they were brought to an end by the economic crisis. These were organised by the Art Exhibitions Bureau on behalf of the late Lord Duveen, by whom all expenses were paid. Salesmen travelled with the exhibitions, ostensibly as guide-lecturers. Publicity was organised; an advance publicity man canvassed the local press, the exhibitions were opened by Royalty, members of Parliament and other notables, and at the ceremony Lord Duveen bought and presented one work to the local art gallery committee, whereupon others followed suit. Seventy-five pictures were sold at the first exhibition at Leeds; 95 pictures were afterwards sold at Manchester and 125 at Glasgow. Sales on this scale have never been obtained before or since. One or two dealers, notably Messrs. Thomas Agnew and Sons, have organised exhibitions of works of art for sale in the provinces. These have rarely paid their way except, perhaps, in Manchester where a tradition of patronage remains.

Picture Hire Limited

Picture Hire Limited was formed in 1935 as a lending library of pictures by contemporary artists. Its purpose was to enable people who could not afford to buy, to have pictures by living artists on their walls, and to encourage people who could afford to buy, but who had hitherto been diffident in committing themselves to a choice. The pictures available, accepted by a selection committee, ranged widely from the work of Royal Academicians to that of abstract painters, from that of the best-known artists to that of mere beginners.

Pictures were hired at a monthly rate of 2 per cent of their value. After six months the amount paid for hire could be deducted from the purchase price if the borrower decided to buy. A hire-purchase system operated for the convenience of buyers, and no extra charge was made for this facility. Picture Hire Limited charged the artist a commission of only 25 per cent, and there was neither hanging fee nor a charge for public admission to the galleries.

After two years the number of hirers, mostly from the upper middle classes, remained steadily at about two hundred; 80 per cent of these were in the Greater London area within reasonable access of the gallery. No profit was made from hiring charges, but only from sales and from bulk loans of fifty to a hundred pictures to provincial art galleries. Sales were gratifying, but in order to maintain them it became necessary to adopt the system of one-man shows. This was done reluctantly because, while attracting the public to the gallery, it obscured the general run of work available for loan.

The West End galleries opposed the scheme on the ground that people allowed to hire pictures would no longer wish to buy. They were proved to be altogether wrong. But under-capitalisation baulked the advertising and publicity schemes necessary for expansion and the development of a potential market among large stores, film studios, theatrical furnishers, and others. Disproportionate overheads compelled the closing of a Cambridge branch. Picture Hire, which latterly had relied on mainly voluntary help, came to an end when the gallery was blitzed in 1940.

ARTISTS' SOCIETIES

The Royal Academy

From the eighteenth century onwards artists have formed themselves into societies, partly to promote a high standard of craftsmanship and partly to sell their work and secure professional status. Some societies of this kind have become permanent institutions; a few have extensive premises; and at least a dozen enjoy Royal patronage. Of these, the Royal Academy of Arts, founded by King George III in 1768, is the oldest and by far the most influential. Since that date, its constitution, with minor modifications, has remained unchanged. It is an association of painters, sculptors, engravers and architects, with forty members and thirty associates. New members and associates are elected by members and associates together, and appointed by the King.

One of the Academy's most important functions is its Summer Exhibition, to which anyone may submit three works, and members and associates six. All pictures and sculptures are judged by selection and hanging committees, though the decisions of these committees are subject to the veto of the Royal Academy Council. Each year about 12,000 works are submitted by non-members. Only 1,500 can be hung. The Academy also sponsors winter exhibitions, usually of old masters. In the between-war years a series of fine exhibitions of Spanish, Flemish, Dutch, Italian, Persian, French, British and Chinese art was held under its auspices at Burlington House, though these were arranged by outside experts. The Academy used to allow one or two other societies, such as the Arts and Crafts Exhibition Society, to hold their exhibitions at Burlington House, and during the war this hospitality was extended to many others. In addition to holding exhibitions, the Academy maintains its Schools of Drawing and Painting, Sculpture, and Architecture. It administers the Chantrey Bequest. It also owns, in its Gibson and Diploma Galleries, a collection of sculpture and pictures, to which each Academician is required to add a diploma work within six months of his election.

The Academy is a prosperous institution. Its funds, out of which it maintains its premises and schools, derive mainly from entrance fees to the Summer Exhibition and the sale of catalogues. It also has private endowments for scholarships and awards to students, and administers various charitable bequests. Originally it was given free premises by the Crown, and in 1868 it was presented with the long ground lease of Burlington House at a peppercorn rent. This lease is equivalent to a grant of about £20,000 a year.

At the outset the Royal Academy attracted many of the better English artists. Reynolds was its first President, and until about 1830 the majority of leading artists were members. Towards the end of the nineteenth century to be an Academician became the hallmark of popular success, and short of a title, the greatest honour an artist could achieve. As a body of artists, the Academy has remained united. No secession other than an occasional individval resignation has ever taken place. Provincial academies and artists' societies were modelled on it. Artists and art schools looked to it for standards of taste and aesthetic judgment. The Private View Day of the Summer Exhibition marked the opening of the London social season.

The Academy's influence during the last forty years, however, has gradually, though consistently, declined. This decline is due, among other causes, to the Academy's interpretation of its own functions, thus recently described by its Secretary and historian: 'Among a great variety of efforts, some uncertain in their aim, others aiming at surprise, it must look for real achievement that will be comprehensible and enjoyable to the ordinary visitor who seeks a ready means of cultivating a personal taste in contemporary art.'*

Other Exhibiting Societies

In addition to the Royal Academy, there are some thirty or so artists' exhibiting societies in London alone. A number of these enjoy Royal patronage and thus are able to include the word 'Royal' in their title. Only three have galleries of their own, and none has the wealth or influence of the Royal Academy. The large number of exhibiting societies in London is confusing to the public, and none bears much relation to contemporary artistic movements. A few came into being as a protest against the artistic traditions of the Academy. The oldest of these is the New English Art Club, founded in 1886, with French Impressionism as its inspiration, but now the principal recruiting ground for Royal Academy Associates. From time to time other groups, like the London Group, have come forward to take its place. These should not be confused with those small groups of painters (the Euston Road Group or Unit One are recent examples) which are not exhibiting societies but support a common aesthetic creed. Such groups are frequently being formed and as frequently disappear once the original impetus is exhausted.

In the provinces a few societies, like the Royal Birmingham Society of Artists, the Manchester and Liverpool Academies and the Royal West of England Academy at Bristol, attempt to be to the provincial town what the Royal Academy is to London. Many of their members exhibit also at the Royal Academy and with other London societies, while the local societies are a means by which artists who have moved to London can continue to exhibit and maintain local contacts. Those at Bristol and Birmingham have their own exhibition galleries. Manchester has the only society of this kind which provides life classes for members and students. These societies are generally out of touch with modern art, but perform a useful function in providing the only opportunity for local artists to compare their work with that of better-known painters. There have also been local groups which have seceded in revolt against the local society. In Manchester, for instance, there is a Society of Modern Painters, as well as the Manchester Academy of Fine Arts. These secessions are rarely long-lived; for even in the three or four largest cities there are too few artists to maintain more than one exhibiting society. A large number of other artists' societies are to be found in the provinces. They usually consist of non-professional artists, and too few of them encourage original talent.

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* *The Royal Academy*, W. R. M. Lamb, 1935.

All over the country a new and important type of society is now springing up, not so much an association of professional or amateur artists, as of interested laymen. Often called 'Art Circles' or 'Three Arts Clubs,' they are educative in function and catholic in range, usually providing lectures, debates and recitals, arranging exhibitions and using other means of arousing and focusing interest in the arts. A slightly different type of society is that which consists of both artists and laymen, such as the Bristol Savages. The Sandon Studios Society in Liverpool, though much older than those mentioned in the preceding paragraph, has since its foundation in 1904 been an arts centre to which there is no parallel in England. Primarily a club for painters, sculptors and architects, it has sections for music and drama and provides private studios for painters and sculptors.

Professional Organisations

From time to time various organisations have been formed to protect the professional interests of the artist. The oldest of these is the Imperial Arts League, established in 1909 to guard the financial and legal interests of the artist. It was due to the League's work that he gained protection in the Copyright Act of 1911. The League provides its members with free legal advice and undertakes legal action on their behalf, helps them to recover debts, provides confidential information on clients, agents and dealers, and obtains the cheapest rates for insuring works of art.

The Artists' International Association is another organisation which has increasingly become a professional association for artists. It was founded in 1933 in the belief that 'the artist must concern himself as a responsible citizen with the social life of the country in which he lives'; and the association has done all it can through exhibitions and propaganda and by the formation of local groups to bring the artist into touch with the public. In its early years it was particularly interested in the political field, and had among its members socialists in politics and conservatives in art. It continues to emphasise the sociological and political issues which affect art and the artist; and feels the duty rather of acting in the artist's interest than of stressing the need for a high standard of work. It is very much aware of the artist's difficult economic position and provides, like the Imperial Arts League, such services for its members as legal advice and the collection of debts.

The most comprehensive of the professional organisations is the Central Institute of Art and Design, which was formed at the beginning of the war to co-ordinate the work of art societies and to enable the profession to approach the Government as a united body in all problems concerning the position of the graphic arts. Nearly every society of national standing has joined; and many provincial societies and societies in the Dominions are affiliated. The interest of the Central Institute is not restricted to the fine arts, but extends to industrial design, commercial art and art-teaching. It has organised the issue of sketching permits, negotiated with the Board of Trade for the manufacture of artists' materials, organised exhibitions, and issued bulletins giving details of the activities of its member-societies. The Institute opened an individual as well as a corporate membership, and now has over 4,000 members. It is therefore far larger than any other such society in the country. Members are mostly artists, though membership is not confined to professionals. The Institute provides members with individual service and gives advice.

In the last three years the Institute has amassed an enormous body of information about artists and their associations. It has also undertaken considerable propaganda work to increase public interest in art. It has been responsible for putting many artists and art students in touch with employers. Its large membership and the wide range of its activities has on occasion made it impossible to provide all the service that it would like; but there is no doubt that the Institute fulfils a long-felt need in providing a focus and a bureau for all kinds of artistic activity. Temporarily housed at the National Gallery, the Institute hopes ultimately to build an extensive centre, which will act as a club where artists and designers can meet, and will provide exhibition galleries, offices and other accommodation for the use of artists and art societies.

ART CHARITIES

Societies exist for the purpose of relieving artists in distress. The most important are the Artists' General Benevolent Institution and the Artists' Orphans Fund. The Institution, founded in 1814 'for the assistance of distressed painters, sculptors, architects and engravers, their widows and orphans,' has collected over £450,000 on their behalf, mostly from their more fortunate colleagues. In a typical year, 1942, it distributed £12,407 in relief and annuities. Its activities also include the administration of the Mount Pleasant Artists' Rest Home at Rickmansworth, where male artists may stay for three weeks free of all charges and for a further three weeks period at a small charge. The Fund, established 'for the education and maintenance of orphans of artists,' makes grants totalling some £3,000 per annum to between thirty and forty children.

The Society for the Management and Distribution of the Artists' Fund was instituted in 1810, and controls the Artists' Annuity Fund and the Artists' Benevolent Fund, which latter has for its object the 'relief of widows and orphans, in want and distress, exclusively of artists who are members of the Annuity Fund.' Very few new members are joining this Fund, and its activities are therefore gradually decreasing.

CHAPTER II

THE COMMERCIAL ARTIST AND THE ILLUSTRATOR

The commercial artist and the illustrator differ from the 'pure' painter or sculptor, since their work is intended only to be seen in reproduction and they are mostly required to express the ideas of others. Their work must therefore be judged not solely on its merits as art, but on the effectiveness with which it fulfils its total functions. Partly because of this, and partly because of the low level of public taste, good artists have but limited opportunities; and there is little satisfaction in the type of work required for most popular advertising and illustration, intended as it is to arouse sentimental interest by realistic means. The livelier minds among the present generation of commercial artists and illustrators derive inspiration from contemporary experiment in fine art, and so prefer to use abstractions to convey their meaning, rather than to employ a purely illustrative technique. Consequently, work in this latter is mostly left to third-rate artists. This may be only a temporary phase, and a change in æsthetic outlook may give greater scope for original work in advertising and illustration.

Though the average of commercial art and illustration is æsthetically bad, two virtues at least may be claimed for it: technical competence and the fulfilment of its purpose. In this it compares well with much fine art of no greater æsthetic value.

ADVERTISING AND PUBLIC RELATIONS

Advertising is one of the few industries in which the artist has a recognised place and at least 2½ per cent of the total spent on it is paid to him. This total is considerable: in 1938, over £28,500,000 was spent in this country on press advertisements alone; and, to cite but one industry as an example, the expenditure by British petroleum concerns on all forms of publicity during the same year was £1,500,000. By far the greater part of advertising is still the outcome of a competitive individualism in commerce and industry which aims exclusively at selling goods to the greatest possible number of people. It must therefore appeal to popular taste. Its standards are not æsthetic, but are based on forcefulness and the breaking-down of sales-resistance. It exploits human feelings and human weaknesses. In such circumstances there can be little scope for one who wishes to preserve his artistic integrity.

Such an artist has had more scope in recent years with large industrial and commercial concerns, which enjoy a broader outlook and have greater resources for advertising, and with industries which combine for the purpose of collective publicity. In both cases, the intention is not so much to sell goods direct as to create goodwill or establish prestige. Even among individual firms of moderate size, there are those which make goods of high quality and wish to reflect this by the quality of their advertising. There is also new scope for the artist in the public relations increasingly cultivated by public and semi-public organisations, which are naturally governed less by commercial considerations. A high æsthetic standard is sometimes rightly considered an important factor. These forms of advertising and publicity have come to play no small part in influencing public taste.

Ordinary commercial advertising, however, is not always æsthetically bad; and special tribute should be paid to the high standards maintained by some firms and by a few advertising agencies of artistic integrity. Prestige and goodwill advertising and publicity also vary in quality. The publicity of the main-line railway companies has on the whole been conservative and uninspired, though artists have often been employed at high rates of pay, and poster competitions have been organised. The standard of the shipping companies has been generally higher. But it is the publicity of the newest enterprises or new products under the control of publicity directors of genius which has been remarkable. That of the London Passenger Transport Board, when under the direction of the late Mr. Frank Pick, and that of Shell-Mex under Mr. J. L. Beddington, have been outstanding.

The quality of Government publicity and propaganda has been variable. At the Empire Marketing Board, and, later, at the General Post Office, Sir Stephen Tallents showed what could be achieved by skilful and enterprising direction under Civil Service conditions. The exhibitions branch of the Ministry of Information has generally attained a high æsthetic standard, while that of its home publicity has largely been unenterprising and poor. That of the War Savings Campaign advertising has, until recently, been uniformly bad. Such variety is due to the different levels of taste and imagination among the individual publicity directors. Official organisations should undoubtedly lead the public in matters of taste, and their publicity should create a demand for improvement in commercial advertising.

The Advertising Industry

Some of the larger industrial and commercial concerns have their own advertising departments; but the majority have recourse to specialist advertising agencies, the most important of which are in London. There are comparatively few provincial agencies, though a number of London agencies have provincial branches. Some printing firms undertake advertising, more commonly in the provinces than in London.

It is the business of the advertising agency to undertake market research, and, with the collaboration of their clients, to investigate possible fields of exploitation; to decide on the distribution of the sum set aside among the various media available, and on the range and type of appeal; to prepare and design the advertisements; to contract for newspaper and other space; and possibly to analyse the results of the campaign.

After decisions on broad policy, the theme, slogan, or pictorial idea calculated to influence public opinion is originated by the 'visualiser' or 'creative director,' who may indicate the future advertisement by no more than a scribble. This is passed to a layout man and a 'copywriter,' selected and instructed by the visualiser, who together produce a rough presentation of the combined written and pictorial devices. The agency then employs a staff artist, commercial studio, or two or more free-lance artists, to provide schemes for the final job; and a choice having been made by the agency in collaboration with their client, the design is completed by the chosen artist, supplemented where necessary by the skilled work of letterers, typographers and other specialists.

For the sake of quickness and efficiency, a large degree of specialisation has developed. In the design of a poster, one artist may produce the free figure drawing, a second the facsimile of the firm's product, package or label represented in the design, and a third the lettering. This does not always make for unity; but under an artistic director it can achieve excellent results.

Large agencies employ fifteen to thirty-five full-time artists and craftsmen, including such experts as re-touchers, letterers and typographers. They also have a panel of about fifty free-lance artists who are employed for special jobs. The choice of artist depends largely on the nature of the work. One type of artist will be employed for abstract illustration; quite a different type for advertisements of branded goods in which the illustration is generally minutely representational. There is an increasing tendency to use artists only for subjects and techniques in which they have shown themselves specially skilled and reliable; for example, anyone with uncommon skill in drawing children is unlikely to be employed on anything else.

The responsibility for selecting an artist for the particular job in hand rests with the director of the studio. It is therefore on his ability to select the right artist or combination of artists that the standard of the finished work depends. He chooses artists usually on their reputation and past records; but if he has flair he may take a risk with younger men who have a reputation in the fine arts, and will make a point of visiting exhibitions to watch the work of new painters. On the whole, the independent advertising departments of public utilities or great combines have shown themselves more adventurous in their choice of artists.

Advertising Media

Advertising is an extensive industry, and, besides press and poster, covers fashion-drawing, packaging, shop-display, exhibition design, and a mass of such smaller forms as show-cards, leaflets, prospectuses, labels, guides and catalogues. Many of these fields require special knowledge and technique. Some of the more important specialised branches are outlined below, in so far as they concern the artist.

Poster design is attractive to the artist; particularly because it provides greater scope than any other form of advertisement. It is usually in colour and is given nation-wide display. Numerous poster competitions in recent years have fostered an idea that it is a possible field for amateurs, and the promoters, hoping to secure a wide choice and discover hidden talent, have never lacked an overwhelming number of entries. But the final results are usually negligible. Poster-design requires an unusual combination of gifts and technical powers. Even the outstanding professional is a rarity.

Financially, press advertising overshadows all other forms. To the artist, however, it offers proportionately less scope than poster-design. A large proportion of press advertisement is merely 'copy', which provides employment for the artist only as typographer; and where illustration is employed, it is generally in black and white only, and on a less ambitious scale owing to the high cost of newspaper space. The artist who designs press advertisements is consequently subject to rigid restrictions.

Fashion-drawing is another specialised field, which lies between advertising proper and periodical illustration. Its requirements vary. On the one hand there is the brilliant fashion-drawing by artists of considerable creative talent in such a magazine as *Vogue*; on the other, a mass of hack catalogue illustration in which conventionally accurate representation of the article is essential, even if it must be made as attractive as possible. This requires a special technique, and the choice of the artist will depend on the type of product, the method of reproduction, and the public to which it is addressed.

Shop-window display provides yet another field. Some attempt has been made by big stores to maintain a high standard of window-display, though in this country it does not on the whole compare favourably with that in the United States, particularly in New York. The more specialised field of exhibition design has not yet been fully developed. Competent designers are employed all too rarely. The Ministry of Information has employed a number of specialist exhibition designers: at the beginning of 1944 it had 72 exhibitions on show, all of which had been designed by experts.

The Livelihood of the Commercial Artist

The term 'commercial artist' thus covers a wide range of abilities and skills. The majority of the profession, however, particularly those with salaried jobs in agencies or commercial studios, do not think of themselves as creative artists, but rather as craftsmen. Their pay and status are those of clerks, and their hours those of the normal office.

At first sight there would seem to be little encouragement for the serious artist to enter a field in which technique is required, rather than originality; in which increasing specialisation in the execution of design makes any sense of creation impossible; and in which the artist is subject to the dictates of an organisation interested only in sales promotion. Artists of repute, however, are usually willing to co-operate as free-lances, as, being their own masters, they can resist dictation. The pay is good. Leading commercial artists may earn between £1,000 and £3,000 a year, since prices at the top are kept high because few have the necessary combination of qualities. Many others have a regular income of over £500. The principal attraction to the artist, however, is that commercial art offers regular employment, even at the outset of his career. Many artists with a reputation in the fine arts have begun their working life by accepting commissions in commercial art, while others, now established, are glad to supplement their income in this way.

The commercial artist has a choice between steady and relatively secure employment in the commercial studio, and between the greater financial reward and greater risks of working independently. The staff artist is at a disadvantage owing to the inevitable rigidity and monotony of studio conditions and to the fact that he usually works against time. The quality of his work can rarely compare with that of the free-lance working under freer conditions and open to a greater variety of stimuli.

Rates of pay differ widely according to ability and experience. A young learner in layout starts at a pound or two a week, though his actual value to his employers in the first months may be nil. His salary will rise to £4 or £5 a week after three years. A competent man of more experience may receive £8 a week, and, if he shows real creative ability, may ultimately rise to £1,000 a year. An all-rounder in a small agency may receive £8 or £10 a week. Remuneration for the free-lance varies to a marked degree according to professional reputation. A well-known artist, for example, may be paid 150 guineas, or more, for a poster design; a young artist will be pleased to get twenty-five.

But the general opportunities and prospects of the commercial artist are not necessarily favourable. A large amount of work is paid for at very low rates, and in the provinces these are lower than in London. An artist working in a provincial studio before the war was unlikely to earn more than £5 a week.

Most of the rank and file free-lances use the services of an agent. His business is to be in close touch with a number of specialists either in technique or subject, whom he tries to keep fully employed. In addition, he has a second list of artists to whom he will give occasional commissions. The reputable agent will interview clients, secure commissions and remove from the artist's shoulders his business worries. His commission is usually 20 to 25 per cent. The artist's agent plays an important part in the advertising industry, and is used extensively by provincial printers. Free-lance artists with a wide reputation do not usually need his services.

A few attempts have been made to protect the commercial artist's professional interests. The most important was that made by the Society of Industrial Artists (S.I.A.), whose work is described in the next chapter.* The S.I.A. drew up a Code of Fair Practice to regulate the relations between employers and commercial artists in such matters as fees, 'roughs,' and plagiarism; but, though general agreement in principle exists among buyers and artists, the S.I.A. has never had sufficient authority to enforce the Code as a working basis. It has recently been revised and is to be reissued with the additional support of the Central Institute of Art and Design.

BOOK ILLUSTRATION

The fine tradition of original book illustration which has existed in England since the eighteenth century includes such names as Blake, Rowlandson, Bewick, Cruikshank, Leech, Tenniel, 'Phiz,' Crane and Beardsley. The demand for original illustration seems to have reached its height in the middle of the nineteenth century, when the best was of a very high standard. During the twentieth century the total output of illustrated books has been much larger, but with relatively less scope for the artist. The novel is now rarely illustrated, while the greater part of book illustration is photographic. There is still some scope for original illustration, particularly in children's books; and there yet remains the field of humorous drawing, satire and political cartoons, which are usually collected and reproduced from newspapers and periodicals.

The illustrated limited editions produced by private presses during the present century, particularly in the 'twenties, have also offered opportunity to many of the best English illustrators. In these the artists' and typographers' contributions have been the main attraction, and the books have been designed more for the display of their art than for reading. Though they became popular with collectors, such books were apt to remain collectors' items and were not intended for the general public.

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* See page 81.

The value of the ordinary publisher's commission varies according to the number of illustrations required and to the standing of the artist. The range for a well-known artist is between 40 and 100 guineas, though the latter figure would be paid only to a man of exceptional reputation executing a number of illustrations throughout the book. In rare cases, when the author's work is no longer copyright and the artist's work is the main contribution, a royalty of perhaps 10 per cent on the selling price may be arranged. Even then the reward is generally poor compared with what the artist can earn in commercial art.

Some compensation for the decline in original illustration has come to the artist in the design of the printing and layout of books. Many publishers and printers employ good artists as typographers, with the result that the general standard of book production is far higher to-day than it was in the nineteenth century. The artist has also found a new field in the demand for the book jacket. This combines the intimate art of the illustrator with the immediate effect of the poster. The familiar appearance of any bookshop indicates the high standard and wide variety of this type of work. The artist's fee is usually modest; five guineas is the average, but as much as twenty-five guineas or more may be paid if the artist is well known.

PERIODICAL ILLUSTRATION

With magazine illustration we once again enter the world of large-scale commercial enterprise, where skill in assessing the public taste is a paramount requirement. The magazine illustrator is the sole descendant of the clever and resourceful pictorial journalist who was ousted by photography. That he retains his position is due to his ability to illustrate the situations of a story with greater facility than a photographer, and to portray people who not only fulfil the requirements of the story, but can be made exaggeratedly attractive. He can vignette his drawings more effectively than the photographer and so enliven the page by breaking it up. He can also supply the demand for cartoons and drawings with humorous captions.

The scope for the artist varies with the type of periodical. The best fashion or humorous magazines demand work of a high standard. But the majority, particularly the story-telling magazines, do not require invention and originality so much as ability to turn out a constant stream of drawings in black and white in an approved style. The stories tend to fall into a few well-defined categories, such as the love story, the adventure story, or the comic story. Artists working for magazines usually specialise in one or more of these types, and, except for a very few 'stars,' their names are unknown to the general public.

Owing to the larger circulation, periodical illustration is more profitable to the artist than most book illustration. The expenditure on original illustration by a prominent group of publishers owning four semi-pictorial monthlies and two big weeklies is about £22,000 a year; and of this about 90 per cent (i.e. £20,000) is paid to artists. The rates paid by one of this group are approximately as follows:

WEEKLY PERIODICALS.	6 stories at £20—£120 weekly—£6,000 per annum divided, perhaps, among 20 artists.
MONTHLY PERIODICALS.	£200 per month—£2,400 per annum.

Large publishing concerns maintain a few full-time artists on the staff. But the bulk of the work is done by free-lance artists who are regarded by editors as 'reliable' and who may be trusted to execute satisfactorily any commission entrusted to them. The well-established free-lance can earn in this way as much as £2,000 a year; but this implies very hard and continuous work. Cartoons and humorous drawings are supplied by commercial studios, artists' agents and independent artists. Roughs are sent to the editors in weekly batches. If the editor commissions finished drawings from the roughs the artist is paid from two to four guineas each. The well-known comic artist has a market value of his own, which is much higher, but his work is not submitted in the same way, since he is generally commissioned by the editor either for a single drawing or for a series.

CHAPTER III

DESIGN IN INDUSTRY AND THE ARTIST-DESIGNER*

The term 'artist-designer' is used here to describe the artist who works in industry. It is realised that industry is suspicious of the word 'artist,' and that artists now in industry style themselves 'industrial designers'; but there is a need to differentiate the artist-designer from the engineer-designer and the merely technical design-room staff. By artist-designer is meant the artist equipped with all the necessary technical qualifications. In the final analysis, design in industry is concerned with form, colour and texture. These are matters of visual appearance. The artist, therefore, since he is equipped by instinct and training to understand and create visual appearances, has an essential contribution to make, and industry has need of him.

Before the Industrial Revolution, design was usually controlled by the craftsman; it grew naturally out of his right handling of materials and out of the requirements of the purchasers for whom he often worked to direct commission. With the sub-division of labour caused by new methods of production, the operative who made the product, or often only part of it, ceased to be responsible for the design, which became increasingly the business of a specialised department in the factories into which industry was now concentrated. Here the designer found, between himself and the consumer, middlemen on whom he had to rely for his information of the consumer's requirements; and their taste was, at best, no better than his own.

Most of the goods produced as a result of the new materials and new processes seemed ugly, and during the first half of the nineteenth century a conscious attempt was made to improve their appearance. It was thought that the fine arts and the artist could be employed in the service of industry. This 'application of art to industry' reached its height in the Great Exhibition of 1851 and the opening of the Museum of Ornamental Art in the following year. 'Applied art' proved unsound. An interesting comparison, for example, can be made between the unsought beauty of the Crystal Palace, built to house the Great Exhibition, and the poor design of most of the exhibits intended to be decorative. Manufacturers believed that they could beautify their articles by embellishing them with ornament which had no relation to their purpose or to the material of which they were made. Much of the ornament detracted from their usefulness and did not improve their appearance.

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* Those concerned to study the problems of design in greater detail than is allowed by the scope of this report are recommended to read the reports by the Council for Art and Industry, particularly *Education for the Consumer*, 1935, and *Design and the Designer in Industry*, 1937; *Art and Industry*, by Herbert Read, 1934; and *An Enquiry into Industrial Art in England*, by Dr. Nikolaus Pevsner, 1937.

The first reaction to applied art came in the middle of the nineteenth century with William Morris and later with the Arts and Crafts Movement. It was not until the end of the century that the modern theory of industrial design was first conceived. This eventually found expression in the formation of the Design and Industries Association in 1915, with its criterion of good design as 'Fitness for Purpose.' 'Fitness for Purpose' was sound enough as a necessary reaction against the showiness and pretension of applied art. But at times the conception of functionalism has been carried too far: 'good design' has often been unduly austere and has not taken into account the human need for decoration.

Good design has two objects: the one to be useful, the other to please. The relative importance of these naturally vary according to the nature of the product: the design of cooking utensils or mechanical apparatus is largely conditioned by their use; in that of furnishing fabrics, clothes or ornaments, appearance is the principal consideration.

Good design necessarily implies that the form of the object as well as its decoration shall be pleasing; and that both shall be adapted to its purpose and material. These factors have become increasingly important with rapidly expanding scientific discovery. Motor cars were unsatisfactory when designed to look like carriages, radio sets like organs, or plastics given the appearance of walnut or tortoiseshell. Even traditional objects like furniture and carpets need new shapes and decoration to meet contemporary needs and fashions and new developments in architecture.

Fashion is of great importance in design and presents the designer with one of his most serious problems. It affects some industries more closely than others, but its influence is widespread. It is difficult to define, but its components are sensitiveness to contemporary idiom, originality, courage and the human need of change. Fashion is set everywhere by comparatively few people, and much of it springs from the experiments in line, form and colour, of painters and designers who have a reputation at the international level. Of recent years it has spread downwards with increasing rapidity. Because (at any rate since the end of the eighteenth century) fashion has not been set in England, the tendency in this country has been to ignore it. But it is a commercial asset of great importance, as has been demonstrated in Paris, Vienna and New York.

Design in most industries must always be subject to certain limitations. It is controlled by the nature of the materials used and the processes of manufacture. With wallpapers or printed textiles the limitations are slight when compared with those in woven textiles, where the design is subject to the process of weaving, or in the manufacture of glass or plastics, where it is controlled by the physical characteristics of the material.

One of the most important limitations is the cost of production. For example, it is quicker, and therefore cheaper to put one kind of handle on to a teacup than another. In such products as a reading-lamp or electric iron, which are made from a number of component parts, the cost of cutting new dies or making new machine tools for each part is so high that the designer must often use as many parts as possible for which dies and tools already exist. In designing cheap furniture or crockery the designer must sometimes use ornaments to hide deficiencies in construction and material. In a cheap aluminium teapot the metal is used as thinly as possible, and is therefore fluted to give it the necessary rigidity. But, even where designs are determined in this way by cheapness, they need not be bad.

The greatest opportunities for the artist-designer occur in the fashion trades and the decorative industries, such as pottery, glass, textiles, carpets and furniture. The metal and engineering industries now offer new scope; for example, in the design of domestic appliances, electrical fittings, motor cars and the interiors of aeroplanes. Opportunities depend on the number of designs which an industry needs each year. A manufacturer in one of the fashion trades requires many more than the maker of domestic appliances. In some industries—pottery is an example—the number of new shapes produced annually is small; but several hundred new decorations are put on the market.

In general, two contradictory tendencies are at work, one to increase, the other to reduce, the number of designs required by industry. The change involved in new inventions, new materials and new finishes offers new scope. So do changes in human habits and values. The public is now less inclined to attach importance to durability and good workmanship, and demands novelty. Changes of fashion are thus becoming important in all branches of manufacture, and are creating an increasing demand for new design. Reducing the need, on the other hand, is a steady increase in mass-production. This, while lessening the cost of the individual product, greatly increases the cost of introducing new designs, and therefore encourages standardisation. For example, doors, windows and many building fixtures have become largely standardised.

The opportunity for the artist also depends on the type and size of firm, and on its methods of production. In mass-production, the cost of introducing new designs limits the scope of the designer; but the firms being larger, can afford to employ full-time artist-designers and a staff of assistants. In a small concern, the artist-designer has much more freedom, because the factory is more adaptable and designs can be changed without delay or an extensive alteration in machine tools. But many small firms cannot afford a full-time designer and leave design to a craftsman in the factory, who is influenced by the reports of the salesmen.

Designs are made in the factory or bought from outside, or both, depending upon the quantity needed and the technical demands involved in putting them into production. Thus, most designs for woven textiles are evolved in the factory; whereas sketches in printed textiles are usually bought from outside, because they can be adapted without difficulty. Cooking utensils are usually factory-designed, since more often than not they are a matter of gradual evolution. In order to meet the constant demand for originality, clothing and carpet designs are bought from the centres of fashion.

A large number of firms do not employ designers or buy designs themselves because the design of their products depends on the units from which they are assembled, and these are bought from firms who specialise in supplying component parts. In the light metal industries, castings or spinnings for such articles as lighting fittings are obtained from specialist firms. Most manufacturers of scent, cosmetics and patent medicines leave the design of their packaging to specialist firms, though in one or two exceptional cases the manufacturers engage consultant artist-designers whose function it is to advise these firms on their packaging design. Such firms, usually being small, rarely employ designers themselves. They find it more advantageous to buy designs from commercial studios and free-lance designers.

Designers can be divided into two general categories; those who are employed in a factory, and those who work on their own account or in commercial studios. The factory designer and his staff of assistants are essential in the preparation of a design for production, whether it has been evolved in the factory or bought from outside, and the standard of design largely depends on their efficiency. Much of their work is routine, and requires good taste and skill in adaptation rather than creative genius. At the same time, it is becoming increasingly necessary in some industries to have in the factory artist-designers with creative abilities who can work as members of a team with engineers and scientists. Only in this way can they produce new designs for new inventions; modify designs to meet technical requirements; and, as long as it does not impair efficiency, persuade the technicians to modify their designs for the sake of appearance.

The evolution of design, however, cannot be entirely left to the factory designer. He usually becomes stale, too much concerned with technical problems of production and out of touch with the outside world and with contemporary artistic developments. This need for external stimulus originally gave rise to the commercial studios and free-lance designers. These are mostly to be found in the textile and carpet industries, and they supply manufacturers with designs which can be either adapted for production in the factory or used by the factory designer as 'ideas' for new designs.

The commercial studio and free-lance artist-designer are at a disadvantage since their designs pass out of their control into the hands of manufacturers and factory designers, many of whom have neither taste nor artistic training. Thus the effect of a wall-paper design will be much altered if it is printed on rough instead of smooth paper, and when the colours are slightly different from those of the artist's intention. The commercial studios are rarely shown proofs of their designs and do not know the personnel or machinery which is to produce them. For this reason outside designs which are not always entirely suitable for production are often spoilt by modification at the hands of the factory designer.

In recent years a new type of free-lance designer has appeared: the consultant. He works either on his own account or with a group on the lines of a firm of architects. Consultants had their origin in the United States, where firms of designers to the plastic, metal and engineering industries have been formed. These designers are required to design for an increasing number of different materials and to advise manufacturers on the problems of production. Unlike free-lances or members of commercial studios, consultants in this country tend to be the leading designers in their field. They are mostly to be found in London, where they are in touch with other artists in this country and overseas. The designs of consultants, usually covering a wide range of industries, sometimes tend to be superficial. But this is more common in America than in this country, where their function is known as 'stylizing.' Stylizing is little more than a slick contemporary equivalent of applied art.

Like the free-lance and the member of a commercial studio, the consultant is dependent on the factory designer. The most satisfactory procedure, therefore, is for them to co-operate. In one pottery firm, where the standard of design is notably high, a factory designer and a team of skilled assistants are employed, together with a panel of consultants, which includes both architects and painters. The good factory designer can appreciate what the consultant has to contribute and, if modifications are necessary in his designs, will not, like so many adaptors, modify them out of hand. He can explain the technical difficulties and leave the consultant to do this in his own way. Such a practice is too expensive for smaller firms who cannot employ full-time designers. Some employ consultants for three months of the year, during which they provide the factory with all the designs it needs. Alternatively, they pay a designer a retaining fee and call on his services as they are required.

Such developments are radically altering the qualifications necessary for the artist who wishes to design for industry. The artist-designer must now work as a member of a team, and not as an individual. He must have a working knowledge of technical processes and of production costs; and, though much of this can only be learnt under factory conditions, it requires a high standard of general education. He may meet opposition from all quarters in the factory, particularly from those who dislike any form of change. Thus he must be able to sell himself and his ideas in a businesslike way. He must have a sympathetic understanding of materials, though he need not be a skilled craftsman. Above all, the designer must remain an artist, capable of original design.

THE VICIOUS CIRCLE: MANUFACTERER, ARTIST-DESIGNER, RETAILER, PUBLIC.

The problems of design have been intensified by the attitude acquired by industry during its rapid expansion in the nineteenth century. Quick returns and high profits became increasingly important. In order to find new markets, manufacturers were prepared to exploit the uneducated taste in this country and in undeveloped countries overseas. Much of the countryside was destroyed, and in its place were erected industrial cities which had no beauty and were not planned for the benefit of those who lived in them. Public taste, in consequence, became increasingly debased. Finally, manufacturer and retailer could not, even if they would, envisage an improvement because they were themselves the product of a public without discrimination.

To most nineteenth-century manufacturers 'art' meant the paintings and *objets-d'art* which they bought as a reward of commercial success and as a sign of social prestige. It could also be used as an ornament on manufactured goods to attract the purchaser. But most were convinced that art was a matter of taste which they were well qualified to judge. They wanted, and thought that they could get, art without the artist, who was expensive and brought into the factory too many ideas of his own as to what was good and bad in design. Many manufacturers have, in fact, preferred to copy the successful products of other firms. When designs are obtained in this way they are usually modified slightly in order, competitively, to lower the costs of production; to avoid the laws of copyright and design registration; and also to produce goods that are 'different.' This has resulted in a perpetual debasement of original design.

Some exceptional firms have consistently maintained a tradition of good design and employed eminent artist-designers. Of these, the pottery firm of Messrs. Wedgwood and Co. is probably the best known. Messrs. Gordon Russell and the Edinburgh Weavers are examples of firms which began with good design as one of their objects. On the whole, such firms are producers on a comparatively small scale for an exclusive market. But their designs have often set a fashion and been copied by others at mass-produced prices. Certain industries have preserved a higher standard than others: woven textiles, for instance, than carpets. Such new industries as tubular furniture and domestic appliances have been readier to commission good designers. The manufacturers of Ekco wireless sets and Messrs. Murphy Radio, for example, have used designs by Serge Chermayeff, Gordon Russell and Wells Coates.

Manufacturers in general now seem to regard design as more important than they did. The extensive loss of overseas markets after the last war and the slump of 1929 drew attention to the fact that British goods, which were world-renowned for their quality of manufacture, could not compete with many foreign products which were better in design. The appointment of the Gorell Committee in 1931 and that of the Council for Art and Industry in 1934, and the work of such organisations as the Design and Industries Association, did much to publicise the need for good design. Its commercial value was brought to the notice of manufacturers by advertising agencies and big department stores, which stressed the importance of visual appearance in merchandise, particularly in packaging.

Although many manufacturers admit that good design is desirable, the majority avoid responsibility on the grounds either that public taste is bad, or that there are no suitable designers. Few are prepared as yet to pay adequately to attract talented artists, or to provide conditions that would enable them to give of their best. In many factories only adaptors and draughtsmen are employed in the design-room. Design-room personnel is still usually recruited at fourteen from elementary schools, or at the latest at sixteen after two or more years in a junior art school. It is exceedingly rare for the factory to take senior full-time students from art schools. Even when such students are employed, they are often paid the same wage as those taken on at fourteen or sixteen. The employer usually expects them to be fully-fledged designers, and little opportunity is given them to complete their training or to gain factory experience. Thus, they remain immature as artists and inexperienced and unqualified as designers.

The pay for all types of design-room staff is low. In each industry there may be two or three posts with a salary of £1,000 a year or more, but the majority vary between £250 and £300. Conditions of employment are usually bad. The designer is generally tied to office hours, and his work is largely routine. He lives in a provincial city away from the main centre of art in this country. He is rarely given opportunity to travel, and his inadequate free time and low income make it difficult for him to maintain contacts with developments in other centres and other countries. The artist-designer usually has no status in the factory, and his work is often altered arbitrarily to suit the taste of others.

Conditions and pay are equally bad for the commercial studio and the free-lance designer in the fashion and decorative industries. In these, manufacturers often spend considerable sums on purchasing designs in this country, but prefer to buy a large quantity of mediocre designs cheaply than to aim at quality. These are rarely reproduced direct and are mostly used for some pattern or colour combination which they happen to suggest to the factory designer. When they wish to buy high-class designs, they send their buyers to Paris, Vienna or New York. It is true that, by doing so, they can usually buy better designs than are obtainable in this country, since, being established as centres of fashion, these cities attract talent from all over the world. But from having to wait on a foreign lead, English goods are often produced six months late for the market from derivative designs which have little or no appeal overseas. London is not at present a fashion centre, and to make it one would involve an elaborate and difficult feat of commercial organisation and collective propaganda.

Thus, through no fault of their own, artists have been kept out of industry by low salaries, poor conditions of work, secrecy and anonymity. Often enough, artists have been embittered by their experience of industry. Some have sold sketches for a few pounds to textile manufacturers who in turn have sold many thousands of pounds' worth of material without additional consideration to the designer. Others have submitted folios of designs which the manufacturers have not bought, although they have used ideas contained in them.* There are more openings in commercial art, and greater scope for originality. In art-teaching there is an examination and diploma which guarantees a minimum salary. If he chooses to hazard a life of poverty the artist naturally prefers the fine arts, which, at least, give him independence and æsthetic satisfaction.

Such poor prospects have also hindered the development of design-training in the art schools. Their design departments have on the whole attracted the weaker students. Industry has rarely shown a spirit of co-operation or provided the necessary equipment. Consequently, few artists have entered industry with the necessary training or knowledge. Until industry co-operates with the art schools and makes it possible for the artist-designer to complete his training in the factory, as well as paying him an initial salary higher than that which can be earned in part-time teaching, the stream of creative artists into industry will be small and the loss to industry and the wastage of potential talent considerable.

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* Intentional plagiarism is comparatively rare in this country, but factory designers would often seem to use ideas unintentionally which they have seen in designs submitted to the factory by outside artists.

Slowly, artists are coming forward as designers for mass-produced industry: many of them are architects, who have been attracted to industry because they need new furnishings and equipment for their buildings; and because they are well qualified to design, since they have been trained to handle materials and to co-operate with other technicians such as builders and engineers. There is a noticeable improvement in the type of students now entering the design departments of both the Royal College of Art and some local art schools. This seems to indicate that the conditions for the designer are better than they were, and that more fully-trained artist-designers are likely to be forthcoming.

Artist-designers will not be accepted by industry at their true value until it pays industry to supply the public with good design. To-day it must be admitted that articles of good design are often not easy to sell. This is generally attributed to the low level of public taste, but that is not altogether a satisfactory explanation. The public will buy what is put before it in the greatest number. Thus, the retailer and the middleman who come between the manufacturer and the public must accept with them equal responsibility. It is not only that most retailers and their buyers have acquired a taste which is neither educated nor trained in visual appearances. They are usually afraid of taking risks. If an object sells well, buyers continue to purchase it or something very similar; but, if offered something original, perhaps of good design, they will only agree to take one of its kind on sale or return. This object does not usually sell because it is exhibited among a mass of others of indifferent design; and no attempt is made to persuade the public to buy it.

In some of the large retail combines there has been a noticeable improvement in the design of the goods sold; not so much because they wish to improve design, though one or two employ art advisers, but because instead of employing buyers at the more usual rate of £250 to £350 a year, they pay salaries of £3,000 to £4,000. Sales are studied scientifically and the buyers discover what their customers like and why they like it. Then, cutting out the remaining middleman, they often order direct from the manufacturers, even specifying in detail the designs which they require. For the first time since the Industrial Revolution the large-scale producer is in contact with the consumer.

Public taste itself is still largely an unknown factor. On the whole, it seems to be good when concerned with an article intended purely for use. It is usually the reverse when an article is bought for decoration. The public, however, is not wholly to blame for its bad taste. Very little has been produced at a reasonable price which is decorative yet of good design. Most attempts to improve design in the last twenty-five years have been concerned to simplify it, even to the point of austerity. The public, in contrast, shows a marked preference for decoration in what it buys, and often decoration with an anecdotal interest. In industries such as the manufacture of textiles and carpets there is no difficulty in meeting the public's requirements and yet producing good design. In other industries, in which the merit of the ornament largely depends on its execution, it is a far greater problem.

The maintenance of higher standards of design in public buildings, holding exhibitions of design, and the teaching of discrimination in schools could do much to arouse public interest.

ATTEMPTS TO IMPROVE DESIGN

The many attempts to improve design go back to the latter part of the eighteenth century. They have sprung partly from an awareness that an intelligent use of design and of the artist-designer is essential in the expansion of overseas markets; and partly from a belief that good design is fundamental to human happiness. They have been concerned principally with stimulating an interest in design among producers, retailers and consumers, by exhibitions, publications and other propaganda; with the training of artist-designers; and with the raising of their status to that of a recognised profession.

The first organisation to concern itself with the improvement of design was the Royal Society of Arts. Founded in 1754 'for the encouragement of arts, manufactures and commerce in Great Britain,' its principal work in the field of design has been in arranging competitions for designs, and in awarding prizes and scholarships for design students. It was partly responsible for the Great Exhibition of 1851 and for the Royal Academy Exhibition of Industrial Art of 1936. In 1937 it instituted a Faculty of Royal Designers for Industry, which is mentioned later.

The Design and Industries Association has done more than any other voluntary organisation to publicise good design. Founded in 1915, it has since provided a common meeting-ground for manufacturers, retailers, designers, craftsmen, teachers and the public. It organised the Dorland Hall Exhibition of 1933, and has been responsible for many others, including some in shops and stores, and some in schools and museums. It has published pamphlets and periodicals, and organised national essay competitions for secondary schools. The Association is now incorporated as a non-profit-making concern and has local branches at Birmingham, Bristol, Manchester, Hull and Northampton.

The Part Played by the State

Government interest in good design dates from 1836, when Mr. Ewart's Select Committee of the House of Commons on Art and Manufactures enquired into 'the best means of extending a knowledge of the arts and of the principles of design among the people, especially the manufacturing population of the country.' This led to the establishment of the Museum of Ornamental Art (now the Victoria and Albert Museum) and to the foundation of the National School of Design and local design schools (now the Royal College of Art and local art schools). The Government's purpose was principally to further overseas trade, and the responsible department was the Board of Trade (or Department of Trade as it was then). In 1852 the Museum and the Schools of Design became the province of the Department of Education. The Board of Trade lost much of its interest in design until 1908, when it instituted its own Exhibitions Branch (now a section of the Department of Overseas Trade) because England was then represented most inadequately at international fairs and exhibitions abroad. In 1919, in order to supplement the work of the Victoria and Albert Museum, the Boards of Trade and Education established the short-lived British Institute of Industrial Art, mentioned in greater detail below.

In 1931, owing to the economic crisis and the loss of overseas markets, the Board of Trade appointed the Gorell Committee; principally to consider 'the desirability of forming in London a standing exhibition of articles of everyday use and good design of current manufacture, and of forming temporary exhibitions of the same kind.' The Committee's first recommendation was the establishment of a central body with executive powers responsible for exhibitions of industrial art. This led the Board of Trade to appoint, in 1934, the Council for Art and Industry under the chairmanship of the late Mr. Frank Pick. The Council had no executive powers, but set itself an extensive programme of research. Its most important documents were *Education of the Consumer* and *Design and the Designer in Industry.* The latter was followed by a few reports on specific industries. Owing to the war much of the evidence collected by the Council is not yet published. The Council was responsible, among other things, for the arrangement of the British Pavilion at the Paris Exhibition in 1937. It went into abeyance at the outbreak of war and has since been replaced by the newly-formed Council of Industrial Design.

In the course of its work the Council for Art and Industry found that a number of manufacturers had attempted to improve their

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designs, but had approached unsuitable artists, who had no experience of industrial design, but who, as members of fine art societies, could put letters of designation after their names. The Federation of British Industries had for many years done much to help manufacturers to get in touch with suitable artist-designers through its Industrial Art Committee. But the need for a national organisation was so obviously pressing that the National Register of Industrial Art Designers was appointed by the Board of Trade in 1936.

The Register is confined to practising artist-designers and architects who wish to design for industry. It is empowered to test the qualifications of all applicants who wish to be admitted; and of about 3,000 who have applied only 750 have been registered. A candidate submits specimens of his work, which are judged by appropriate advisory committees. Registered designers are authorised to use the designation N.R.D. They can be registered, whether they are employed or not, and a separate index is kept of those who want full-time employment or only occasional commissions. They are registered under a series of about eighty classifications divided under two main heads: (1) Form, which includes furniture, architectural metalwork, household ceramics, glass, etc.; (2) Decoration, including wallpaper, decorated pottery, stationery, carpets and rugs. The Register has other important sections, such as those dealing with advertising, book-production, theatre-decoration, and film sets.

In its first year the Register received a grant of £2,000 from the Board of Trade; the remainder of its income was derived from industry, private firms and registration fees. The Government grant was systematically cut year by year. For three years it had only a guarantee of £500 a year against loss. In 1944 the annual guarantee was raised to £800. It is doubtful if the Register will be able to continue unless it is more adequately supported by the Government.

Little has yet been done to encourage exhibitors to a higher standard of design in exhibitions sponsored by the Department of Overseas Trade. These include most British exhibitions on foreign soil and the British Industries Fair. Only on rare occasions have special sections of 'good design' been arranged; and awards have not been made, as is usual in other countries, to those who exhibit the best. The training of artist-designers and the stimulation of a public interest in good contemporary design have also been handicapped by the lack of opportunities for seeing it. In this respect the Victoria and Albert Museum has not fulfilled its purpose. While its historic collections are of the utmost value, it does not possess the comprehensive collection of contemporary industrial design required by senior design students and practising designers. The need for such a collection was recognised by the Board of Trade, which combined with the Ministry of Education in 1919 to establish the British Institute of Industrial Art, with the purpose of forming and exhibiting a collection of contemporary industrial art. But its grant from the Treasury was withdrawn after two years, although it survived until 1932 on private subscription. The only State organisation which now purchases examples of contemporary industrial design is the Circulation Department of the Victoria and Albert Museum.

In the provinces collections of industrial art are very few, so that provincial art students and the public have largely been deprived of seeing good examples. Almost the only municipal museum with a good collection is at Hanley (Stoke-on-Trent). The Victoria and Albert Museum, which has had the specific responsibility of encouraging the formation of local collections, has done very little to this end.

The Gorell Committee of 1931-32 recommended the establishment of a central body with executive powers for exhibitions of industrial art. The committee also recommended the eventual establishment in London of a Pavilion where temporary exhibitions could be held frequently, and the organisation of a standing exhibition in close association with the national art collections. It further recommended the holding of local design exhibitions and the organisation of travelling exhibitions for this country and abroad. None of these recommendations has been carried out.

The Government has as yet made no attempt to ensure that the furniture and equipment which it buys are of good design. Most ministerial offices, embassies and consulates are furnished in period styles, which is no advertisement of the contemporary style of the best British manufactures. If the Government is serious in its intentions to promote good design, it should insist that all its purchases are of a high standard in this respect. This would prove a powerful economic weapon with which to influence industry. A few local authorities have required on occasions that what they buy should be well-designed. In Birmingham and Leicester, for example, Arts Advisory Councils have been appointed to advise on municipal purchases, the decoration of buildings, the design of street fittings, etc. Unfortunately, such committees rarely enjoy much authority. Some municipalities use the services of their art schools, though this is not a sufficiently general practice.

A new departure in policy has been forced on the Board of Trade during the war; that of commissioning designs for certain types of utility goods, principally for furniture and clothes, and it should receive credit for having employed the best designers available. But, while utility goods have guaranteed the public a certain standard of service, restrictions on materials and labour have necessitated corresponding restrictions on the designer. Consequently, it has not been possible for the Government to promote a higher standard of design than was generally on the market before the war. But if, as seems likely, utility ware is to be produced for some years to come, it should be possible to achieve high standards when many of the restrictions on materials and labour are removed.

The Cotton Board's Design, Style and Colour Centre

In most of its reports the Council for Art and Industry emphasised that there could be little improvement in design without the assistance of industry as a whole, and that each industry had its common problems which could be solved only by means of collective collaboration on the part of its constituent firms. As yet only one industry has collaborated in this way. The Cotton Board in 1940 opened a Design, Style and Colour Centre, with a paid director and assistant staff, and with offices and an exhibition hall in the centre of Manchester. It is maintained by the Cotton Board out of a levy on raw cotton.

The Centre was established because the Cotton Board, recognising the paramount importance of design to the textile industry, felt that the whole question should be treated with that degree of seriousness which is already given to scientific and market research. It was also intended that the Centre should help the export drive, but as this factor had much diminished in immediate importance by 1941, the Centre turned its attention to important war propaganda, stressing the vital need of cotton to the war effort, by means of static and mobile exhibitions in the mill towns engaged on essential war supplies. At the same time, the Centre gave serious attention to post-war design problems. It has endeavoured to create a greater interest in textile design among manufacturers, buyers, retailers, artists and operatives. By means of exhibitions, based on market research information, it has shown the industry what is being done in other countries, including America, Brazil and Yugoslavia. The exhibitions organised by the Centre have included one of cotton and rayon utility cloths; a selection of textiles from the Victoria and Albert Museum; designs by students from the Royal College of Art and from Manchester and Scotland; furnishing fabrics designed to meet the needs of the hotel and catering industries; and one, under the title of *Homes for the People*, of household textiles designed to meet the domestic requirements of the man in the street with an income of £200 to £400 per year.

The Centre provides the industry with the kind of information it requires. It has stressed the importance of fashion; kept the industry abreast of fashion trends; and become a centre of collective publicity and sales research. It has studied the problem of the post-war training of textile designers. Its establishment was received with suspicion by most sections of the industry, because they were afraid that it would attempt to impose designs and dictate taste. But the Centre has now gained general co-operation. That the Centre has established itself in so short a time is largely due to the fact that it is at the disposal of the industry as a whole, and the industry therefore wishes to make as much use of it as possible.

The Design Profession

The problem of finding suitable artist-designers for industry is closely linked with that of their training (which is dealt with in the next chapter), and that of improving their status in industry. Artists will not become designers until they can be sure of adequate remuneration and decent conditions of employment, while manufacturers will not accept the designer until they can be sure of a standard of proficiency. The test imposed by the National Register has been an important step in this direction. With a view to raising the status of artist-designers and thereby encouraging a high standard of design generally, the Royal Society of Arts initiated in 1936 the distinction of 'Designers for Industry.' In the following year, due authority was given for the extension of the title to 'Royal Designers for Industry' (R.D.I.). This distinction is bestowed on men and women who 'have attained to high eminence and efficiency in creative design in their various spheres of industry.'* Recipients include those who would normally be styled artists, architects, or designers. Their number is limited to forty, as in the Royal Academy of Arts, and they must be British subjects. An honorary title may be conferred on foreign designers (Hon. R.D.I.), and at present three hold this distinction. In 1939 the Faculty of Royal Designers for Industry was formed.

The only professional organisation for artist-designers is the Society of Industrial Artists (S.I.A.), which was founded in 1930. Only practising designers and commercial artists are eligible for membership, but up to the war no test of proficiency was required. It had a membership of about 350, of whom about 150 were industrial designers. During the war the Society has been in difficulties, as it lost its premises and records; but it is re-establishing itself and has now introduced a rigid entrance examination.

Though the National Register, the Royal Society of Arts, with the Faculty of Royal Designers for Industry, and the Society of Industrial Artists have done something to improve the status of the artist-designer, further progress will not be possible until artist-designers can obtain recognised professional qualifications. These would normally involve a period of study in a recognised institution and the attainment by examination of a diploma. But in industrial design there is such a variety of industries, each needing special qualifications, that a standard system of examination is unlikely to be successful. However, a more comprehensive system than that of the National Register is greatly needed. This must involve the public recognition of a professional body on the lines, for example, of the Royal Institute of British Architects. The function of such a body would be to represent the profession, to require of its members a standard of efficiency, and to award the necessary diplomas. The Society of Industrial Artists might well serve this purpose, if it were reconstituted and worked in conjunction with the National Register of Industrial Art Designers.

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* Royal Society of Arts: *Ordinance for the Conferment of Distinctions on Designers for Industry.*

In supporting the claim of industrial designers to be recognised as a registered profession, it should be stressed that any professional body of artist-designers should not be unduly exclusive, and that it should not have power to prevent an artist working for industry, even though he had no academic qualifications. Though this might hinder professional action, it would prevent design from becoming stereotyped. This has particular importance in the decorative industries.

The Council of Industrial Design

Many attempts have thus been made to improve design: some have been successful; as a whole they have failed. Too many have been half-hearted or intermittent and they have lacked sufficient co-ordination. The Council for Art and Industry was the first attempt at an organisation which could represent the Government as an authority on design; and could encourage support and co-ordinate all official and voluntary endeavours. Its establishment was amply justified by the results which it achieved. But an organisation with more substantial powers was needed. It is therefore encouraging that in December 1944 the Government established in its place a more authoritative Council of Industrial Design.

The Council has been appointed by the President of the Board of Trade, who is to report to Parliament annually on its activities. Its purpose is to promote by all practicable means the improvement of design in the products of British industry. Its main functions will be:

(*a*) To encourage and assist the establishment and conduct of design centres by industries, and to advise the Board of Trade on the grant of financial assistance to these centres;

(*b*) To provide a national display of well-designed goods by holding, or participating in, exhibitions, and to conduct publicity for good design in other appropriate forms;

(*c*) To co-operate with the education authorities and other bodies in matters affecting the training of designers;

(*d*) To advise, at the request of Government departments and other public bodies, on the design of articles to be purchased by them, and to approve the selection of articles to be shown in United Kingdom pavilions in international exhibitions and in official displays in other exhibitions; and

(*e*) To be a centre of information and advice both for industry and for Government departments on all matters of industrial art and design.

As every effort to improve design in the past has failed for lack of continuity, it is to be hoped that the new Council will receive adequate support over the period of years which it must take to establish itself. To begin with, its appointment is not likely to be welcomed by industry.

It is a welcome sign that the foremost function of the Council of Industrial Design is to encourage and assist the establishment of design centres for various industries. The work of the Cotton Board's Design, Style and Colour Centre has already shown how much can be achieved by a centre of this kind. The functions of the design centres, whose activities the Council will co-ordinate, have been officially described as follows:

(*a*) To study the problem of design in relation to the products of the particular industry;

(*b*) To collect and make available to the industry information relating to changes in public taste and trade practice in home and overseas markets and to hold exhibitions both at home and overseas;

(*c*) To conduct and encourage research and experiment in the design of the products of the industry;

(*d*) To co-operate with the education authorities and other bodies for the training of designers and in the provision of special equipment, prizes and grants, and to arrange factory visits and training in factories for art students.

CHAPTER IV

SCHOOLS OF ART

Art Schools in this country are of four types. Numerically the most important are the publicly-supported schools comprising the Royal College of Art, for which the Ministry of Education is responsible, and the 175 local art schools and 60 'art classes' administered by local education authorities.

University art schools form a second category; these include the Slade School and Goldsmiths College in the University of London; the Ruskin School at Oxford; and the schools of art at Reading University, King's College (Newcastle-upon-Tyne) and University College, Aberystwyth. Goldsmiths College and the Reading, Newcastle and Aberystwyth schools also function as local art schools.

The Royal Academy Schools at Burlington House form in themselves a third type. They are the only schools in the country supported by an art society. The fourth consists of a few private schools such as the Heatherley School of Fine Art or the St. John's Wood Art Schools. None of these has achieved the stability and tradition of the better State-aided schools, but at any given time at least one or two have been successful in providing a good alternative training.

SCHOOLS FOR ADVANCED TRAINING

The Royal Academy Schools, the Royal College of Art, the Slade School and the Central School of Arts and Crafts in London are generally regarded as the senior art teaching institutions; these, together with the Courtauld Institute,* were included within the terms of the Hambleden Committee on Advanced Art Education in London (1936). They owe their pre-eminence both to their situation in London and to the prestige which they have built up by their teaching; these in turn have attracted promising students from all over the country.

The Royal Academy Schools

The Royal Academy Schools, founded in 1768, are the oldest in the country. The establishment of Schools of Design, as an integral part of the Academy's activities, was required by the instrument of foundation which allows for the free tuition of 'all students who shall be qualified to receive advantage from such studies'. They were to be 'under the direction of the ablest artists' and nine visitors were elected annually from the Academicians whose numbers also supplied the Professorships of Painting, Architecture, and Perspective, and later, Sculpture. The Schools were pioneers in replacing the system of studio apprenticeship by a formal training, and for many years they provided the best art education in the country. But as the Academy became a closed society and less representative of British art generally, teaching by Academy members proved a less satisfactory system and the Schools lost much of their value. The teaching system has undergone changes from time to time; in 1860 the Professorship of Perspective was abolished in favour of a teachership, not limited to members of the Academy; the other professorships were thrown open to Associates as well as Academicians in 1886, but have been in abeyance since 1911. Instructors and teachers may now be appointed from outside. The daytime classes in painting are held by the keeper and an assistant teacher; daytime classes in sculpture are under a master; a teacher of drawing holds an evening class; and a master and visiting members are responsible for evening instruction in architecture. The Schools are staffed and maintained at an annual cost of about £4,000. Tuition is entirely free. Students are selected as probationers, on the evidence of submitted work, for a period of three months, and, if approved, are admitted as students for a term of years, subject to passing an annual examination held by the Council. The average numbers of students are: Painting and Drawing, 80; Sculpture, 10; Architecture, 45. During the past thirty years the Schools have produced relatively few distinguished artists. They were closed during the war.

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* The Courtauld Institute is not an art school and does not set out to train artists. It is the only institution in the country which gives adequate training and a generally recognised qualification in the history of art and in art criticism. Its work is discussed in Chapter VI.

The Royal College of Art

The Royal College of Art arose out of the recommendations of Mr. Ewart's Select Committee on Arts and Manufactures, which led to the foundation of a National School of Design at Somerset House in 1837. This was intended to train artists and craftsmen for industry; but not to teach the fine arts, which were considered the province of the Royal Academy. It was then generally believed that the teaching of the fine arts could be left to look after itself, whereas State intervention was necessary in the field of design because trade and the export market were affected.

The National School was moved to South Kensington in 1857, and forty years later was renamed the Royal College of Art. It developed with the Victoria and Albert Museum, and both School and Museum were the responsibility of the Department of Trade; in 1857 they were handed over to the Science and Art Department, which was later incorporated in the Board, now the Ministry, of Education.

The Royal College has a unique position in the educational system of this country. It is the only institution to be directly supported by the Government; and from the outset it was intended both as the apex of the local art school system and as the principal institution for training designers. The College has had a troubled history. For the first fifty years it failed almost completely to train artists for industry; training was confined to paper work and little practical instruction was given. Industry did not support the College and students could not get satisfactory employment on completion of their training. The College tended to concentrate on the fine arts and was influenced in this direction by the increasing demand for art masters in the newly-formed local art schools. Some notable artists accepted successive appointment as Principal, and towards the end of the century the College began to establish a reputation.

In 1901 the College was reorganised and four separate schools were established: Architecture; Painting; Sculpture; and Design, together with some additional classes in the Crafts. The principle implied in this reorganisation was that all branches of art were inter-related and that a high æsthetic standard in commercial art and industrial design could be maintained only by achieving a high standard in the fine arts. Two modifications in the organisation have subsequently been made: a School of Engraving has been established; and the School of Architecture has been discontinued as such and architecture is now taught only as an ancillary subject to first-year students.

In 1920 the College again underwent some reorganisation on the appointment of Sir William Rothenstein as Principal. The Staff was almost entirely changed. Standards were improved and the College has become one of the three leading institutions for training painters and sculptors. But its reputation in the fine arts has been to some extent gained at the expense of training in design, and thus the suggestion has been made that as the fine arts are taught at the Slade and Royal Academy Schools, they should not be taught at the College. The work of the Painting and Sculpture Departments has, however, been proved a major influence on the æsthetic standards maintained in the Design and Illustration Departments; and in order to preserve the vitality of art training in this country, three separate schools for advanced training in the fine arts are a scanty minimum.

During the principalship of Rothenstein training in industrial design was the weakest aspect of the College's work and attracted many of the less talented students. To some extent this was inevitable. There was little demand from industry for creative artist-designers; and many students who found employment gave it up after a few years because its conditions were unsatisfactory. But the Royal

College was also to blame. The Hambleden Committee reported that its training in design lacked realism. Unsuitable premises and inadequate equipment hindered development at every turn; many students were not even able to experiment with the necessary materials and technical processes. No courses were given in a number of industries which required designers. The College made insufficient effort to gain the co-operation of industry and a sense of 'amateurishness' pervaded the Design School.

The Committee, like so many of its predecessors, recommended that the College should regard its primary function to be that of training designers for industry. To achieve this end the industrial design school should be expanded to cover all the principal industries needing designers; fully equipped workshops should be provided. Every attempt should be made to interest industry in the College; and special one-year courses should be held for those already engaged as designers in industry.

With the appointment of the present Principal, some immediate improvements were made. A successful dress-design department was started; a commercial course was provided for all students of industrial design, and a member of the staff was made responsible for maintaining contact with industry. Arrangements were also made for a number of students to gain factory experience during vacations. Major improvements were not possible owing to the inadequacy of the College's premises and equipment, and to the imminence of war. In 1940 the College was evacuated to Ambleside, Westmorland.

The training of art teachers for art and secondary schools has always been an important function of the Royal College, and at one time as many as 80 per cent of the students were intending teachers. To qualify for a graduate salary on the Burnham Scale it was necessary after completing the three-year course for the A.R.C.A. diploma to take a fourth-year course in teaching. This latter course was unsatisfactory and was abolished in 1936. It attracted mainly the weaker students and was also obligatory for many students holding local authority scholarships. It gave rise to the misleading impression that the College was primarily intended for art teachers. But, though the course has been abolished, the College is still the principal institution for training art teachers for art and secondary schools; consequently there is some anxiety lest teachers who have not had a course in teaching methods may be only half equipped. Some students, however, have been given continuation scholarships for one-year teacher-training courses at Goldsmiths College, the London Institute of Education, or other schools recognised for the purpose.

All students at the College are encouraged to study in the Victoria and Albert Museum and for ten years before the war a special weekly lecture in the history of art was arranged at the Courtauld Institute. An extension of this practice would be a valuable addition to the College curriculum, since many students subsequently teach art history and appreciation of art in secondary schools. A certain amount has been done to enable students to acquire a humane education; but recognition of this as an important aspect of vocational training is fairly recent. More could still be done.

The Royal College training is neither for the part-time student nor the amateur. In 1936 it had over four hundred full-time students, who entered the College on the results of the Ministry of Education's art examinations. The College now has its own entrance examination and its policy is to keep numbers low in order to maintain a higher standard. In many respects students enjoy fewer advantages than those at the Slade. The latter are members of a University and enjoy the facilities of University College. Little is done for the welfare of College students in spite of the fact that many come from distant and poor homes. There is a College common-room, and cheap meals are provided in the middle of the day; but there is no hostel nor any system, as in the older Universities, of inspected lodgings. Before the war (making every allowance for natural improvidence) too many students lived under bad conditions because they could afford no better. It is believed that the Ministry of Education contemplates building a hostel; it is urgently needed now that the College has returned to London.

The Royal College has outgrown its premises in Exhibition Road and before the war sections were variously housed in other parts of South Kensington. Workshop accommodation was hopelessly inadequate, as were facilities for holding exhibitions. New premises have long been promised and were originally intended for the site owned until recently by the National Theatre Trust. They are now an urgent necessity; until they are provided the College will function under unnecessary difficulties.

The administration of the Royal College has thus been a long-standing reproach to the Ministry of Education. In the last six or seven years there have been signs of improvement. An Advisory Council, appointed on the recommendation of the Hambleden Committee, has done much to strengthen the hand of the Principal and thus to improve the administration. But if in the years immediately after the war the College is to fulfil its function properly and to train designers for industry, it must have a greater degree of support from the Ministry of Education; and the recommendations of the Hambleden Committee must be implemented without delay.

The Slade School

The Slade School of Drawing, Painting and Sculpture was founded in 1869 and is named after Felix Slade, who endowed University College, London, with a professorship and six studentships in the fine arts. The endowment was increased by the University, and premises were provided in University College. The School was originally intended to reform the teaching methods practised by the Royal Academy, where students were not allowed to enter the life class until they had made prolonged and elaborate studies from the antique. The Slade, under Alphonse Legros, Fred Brown, and later Henry Tonks, achieved a wide reputation. More than most other schools, it provides a wide cultural background to the students' training. It has a professorship in the history of art and its students are encouraged to use the resources of the British Museum.

Not more than perhaps a third of the Slade students wish to earn a living as practising artists; and some are already earning their living and are only part-time students. The normal full-time course takes three years, after which students can qualify for the Diploma of Fine Art at the University of London. This has recently been granted equivalent status as a teaching qualification with the Associateship of the Royal College of Art (A.R.C.A.) and it entitles the holder to graduate salary on the Burnham Scale. But it does not carry the same weight with appointment committees. The Royal College has Ministry of Education backing which predisposes local authorities to favour Royal College candidates; and the Diploma does not entitle the holder to letters of designation.

Central School of Art and Crafts

The Central School of Arts and Crafts was founded in 1896 when the Royal College was considered to have failed in its teaching of design and the crafts. The School quickly established a reputation under the direction of Professor W. R. Lethaby, its first principal, aided by the brilliant staff of well-known craftsmen he gathered round him. From the outset, only practising artists and craftsmen were employed as teachers. The work of the school had a considerable influence, particularly in metalwork, book-production and lettering, at home and on the Continent; before 1914 it was extensively used by German industrialists. In the last fifteen or so years it has successfully trained designers for industry. It is better equipped than the Royal College; and its training is more realistic. Many Royal College students have taken part-time courses at the Central School.

The School is administered by the London County Council and has nearly two thousand senior and junior students. The seniors, admitted on a simple entrance examination, are not required to undertake a three-year course, as at the Royal College. A substantial majority are part-time students, many of whom are already in employment.

Cost of Advanced Training

Of these four institutions only the Royal Academy Schools provide all tuition free. The Academy also awards a number of prizes which help students to maintain themselves during training. These amount to £1,000 a year and include the Landseer and Turner medals, which carry with them a sum of between £40 and £50, and the three Edward Stott travelling scholarships of about £200 a year, which are tenable for one year and are awarded biennially in each of the three arts.

At the Royal College of Art the fees are approximately thirty guineas a year. Fifteen scholarships and twenty exhibitions are awarded each year on the results of the College entrance examination.. The scholarships include a maintenance grant of £100 a year with remission of fees; the exhibitions consist of a remission of fees only. A number of promising students are unable to take advantage of the scholarships because a means test is applied before the scholarship is awarded. A parental income, though high on paper, may be reduced by other commitments, making it impossible to afford further education. Fees for full-time training at the Slade School are also about thirty guineas a year; the school cannot offer so many or as valuable scholarships.

Some local education authorities provide scholarships and maintenance allowances at the Royal College, and to a lesser extent at the Slade. These vary in number and value. Before the war the West Riding was the most generous authority and provided scholarships up to a value of £135 a year; some authorities provide no scholarships at all. In giving scholarships or maintenance allowances, some impose a condition that the student should return to his home area as a teacher, even if this involves teaching in an elementary school. Many scholarships are insufficient to cover maintenance, and students therefore borrow from their local authority, who require the loan to be repaid as soon as the student begins to earn. In consequence, some students immediately undertake full-time teaching in order to discharge their debt. Though this system of loans applies to many other types of vocational training, it is none the less unsatisfactory, as was pointed out in the report of the McNair Committee.* It saddles the student with debt at the outset of his career.

LOCAL ART SCHOOLS

The first local art schools were founded in 1842 and, like the Royal College of Art, were the outcome of Mr. Ewart's Select Committee on Arts and Manufactures. The seventeen schools of

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* *Teachers and Youth leaders*, 1944.

1852 had increased to nearly two hundred by 1890. This rapid increase was due to their active promotion by the Science and Art Department and to the inspiration of the Arts and Crafts Movement. In the main, the purpose of art schools was to train artists and craftsmen for industry. There were exceptions: the School of Art at Bath was founded in 1852 to provide 'classes in the afternoon for Ladies and in the mornings for Females of Families of Mechanics.' Some of the first schools were connected with mechanics' institutes, art galleries and art societies; and many grew up in association with other branches of further education. At Bristol, the West of England College of Art is housed in a wing of the Royal West of England Academy, and at Barnsley the school of art is in the Harvey Institute. Over half the existing art schools share their premises with technical schools and colleges; and seventy are merely departments of technical institutions, though in nineteen instances the head of the combined institution is an artist. The names of many schools still evidence their varied origins and history; at Barnstaple the school is styled The School of Art, Science, Technology and Commerce.

Under the Education Act of 1902, art schools became part of the national system of Higher Education; and with the exception of those at Reading, Newcastle and Aberystwyth, which are part of their respective Universities, they have become the responsibility of local education authorities, who maintain premises, appoint staff and decide the courses to be given. The Act did not make the provision of art schools obligatory, with the result that this varies from one area to another; in many it is either inadequate or non-existent. Birmingham, for example, has a College of Art and thirteen branch schools; Wales, in its entirety, has no more than seven schools. The new Education Act (1944) obliges local authorities to provide all types of further education, and this should bring about a major improvement in distribution, though doubtless there will be some authorities in whose area the provision of an art school would not be justified.

Only a few of the many schools founded in the nineteenth and early twentieth centuries were successful. Most were inadequately supported by the local authority. Industry did little to encourage or help them. Nearly all were staffed by men who after being trained at a local art school and at the Royal College of Art returned immediately to teach in the provinces, often in the school where they were first trained. Many teachers did not even go to the Royal College, but joined the staff as soon as they had ceased to be students. Thus art school teaching became an increasingly inbred profession. Some teachers who were appointed to full-time posts remained in the same school for thirty or forty years, in ignorance of artistic developments in the outside world. The standard of students' work was often deplorable; it gave rise to the term 'the art school product.'*

Since the last war, and particularly in the last ten years, far-reaching reforms have been made in some schools and a general improvement is noticeable in most. These are the result of various factors: the appointment of better principals and staff; a higher standard of teaching at the Royal College of Art; and a greater interest in art on the part of Directors of Education and Education Committees. The standard of work is now better than it was. The isolation of art training from other branches of education is breaking down; and in some places imaginative attempts are made to give students a wider cultural background by means of travel grants and by co-operation with local universities. Schools are beginning to play a more important part in local affairs.

It is perhaps interesting to note that schools tend to develop in either of two divergent directions. Some, such as those at Bristol, Bath and Chelsea, maintain an intimate and personal atmosphere and have achieved a reputation based on the artistic standard of their work. Others, though not necessarily behind the more intimate type of school in artistic standards, are achieving a prominent place in local affairs by means of publicity and a businesslike efficiency in administration which impresses the public and particularly manufacturers. The atmosphere of efficiency and prosperity at Leicester College of Art has attracted much public attention.

It would be a mistake, however, to assume that all is now well with art schools. Only a beginning has been made in their improvement. Most principals still have to fight for the status of their schools, many of which are hampered by isolation and poverty. Nearly all schools are housed in premises which are inadequate, old-fashioned and ugly; even some of the newer schools are not suitable for their purpose. Few are adequately equipped ;in most the furniture and fittings are out of date and badly designed. The dispiriting interiors of many schools depress staff, students and visiting public alike.

The relations of art schools and technical schools are often far from satisfactory, which is detrimental to the work of both. The reasons for this are not hard to find. Where the art school is a department of a technical school the head may have no control over his premises nor direct access to the education authority. Too often he is subject to a principal outspokenly contemptuous of art. Both institutions can equally teach such subjects as printing, painting and decorating, cabinet-making, building crafts or textile design; but in most places these must be taught in only one or other of the institutions. As it usually has better equipment, and is regarded as the more important, the technical school is often able to encroach on subjects which would more properly be taught in the art school. Printing is a case in point: it is an art as well as a craft. Nevertheless, in many areas it is taught only in the technical school, without even the assistance of an artist.

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* In some areas 'the art school product' refers to the student; in others to their work.

Yet the good relations of art school and technical school are essential; all the subjects mentioned above have both artistic and technical aspects and should be taught by artists and technicians in collaboration. Realising this, a few authorities now divide a course, allocating to the art schools and technical schools respectively their appropriate subjects. Unfortunately, some authorities still believe that co-operation can best be achieved by making the art school a department of the technical school and refuse equipment to the art school if the technical school's equipment is available. Co-operation, however, is only possible on a basis of equality; and both schools need separate equipment for their respective purposes.

Teaching Staff

The most fundamental of all art school problems is that of staff. The best teachers are usually practising artists, designers or craftsmen who teach part-time. Printers, painters and decorators, cabinet-makers, shop-managers, window-dressers, dress-designers, and other craftsmen are usually available for part-time teaching and the standard of teaching in these subjects is often high. In London it is easy to find practising painters, sculptors, commercial artists and designers who will teach part-time. But good painters and sculptors are not usually available in the provinces, and provincial rates of pay have not been such as to attract successful practising designers. The Birmingham College of Art has to some extent solved the problem by enabling its most talented teachers to carry on with their personal work by concentrating all their teaching into three or four days of the week. This College is also exceptional in providing staff bursaries for foreign travel.

Most art teachers in art schools are thus full-time; the majority are drawn from the Royal College of Art, though an increasing number come from the Slade School, and a few with the Art Teachers Diploma are still accepted from provincial schools. Salaries depend upon length of service. Under the new Burnham Scale they range from £300 to £525 a year for men and from £270 to £420 a year for women, with additional payments to teachers in London. Principals and heads of departments are paid more; the principal of a big school may earn £1,000 a year.

Art school posts thus provide reasonable remuneration as compared with the precarious livelihood offered by the fine arts or industrial design. But enterprising artists usually avoid full-time teaching posts in order to concentrate on their own work.

Many good artists, who would otherwise be attracted to the profession, are intimidated by the work of administration involved in running an art school. Most education authorities in appointing principals hope that they will continue with their own work; in practice this is seldom possible. Few have school studios reserved for their own use. This makes it more difficult for them to practise as artists; it also deprives students of the opportunity of seeing them at their own work. The principal is usually allowed only a minimum of secretarial or administrative help so that his day is occupied with detail and management. Indeed, many principals have little time even for teaching. The appointment of a registrar, as in some of the bigger provincial schools, would free the principal from administrative detail and allow him to devote himself to teaching and the artistic side of his responsibilities.

The art school profession is represented by the National Society of Art Education, formerly called the National Society of Art Masters. Founded in 1884, its principal concern has been to further the interests of its members and to represent the art school profession to the Ministry of Education and to local education authorities. It is also interested in the wider problems of art education in schools of art and secondary schools, though its concern is primarily with the former. It has undoubtedly helped to raise the status of the art school profession; but its effectiveness as a professional association has been limited. Some of the best artists in the profession have been reluctant to become members on account of the low æsthetic standards which it is prepared to accept.

Two other associations have some concern with the art school profession. The Association of Art Institutions, founded in October 1943, consists mainly of members of education committees, directors of education and principals of art schools; its object is to 'facilitate agreed action among governing bodies, to promote the efficient organisation and management of Art Colleges and Schools of Art and to assist the development of Art Education.' The Society of Education in Art (S.E.A.), which is mentioned again in Chapter VI, though more concerned with art teaching in primary and secondary schools, has attracted many of the best art school teachers on account of its general outlook and its sympathy with contemporary art movements.

The Function of Local Schools

Local art schools are mainly concerned with the teaching of painting, sculpture, commercial art, industrial design and the crafts. Nearly all try to provide training for the 'ubiquitous' trades, such as painting and decorating, printing, or shop-window display; and each tends to concentrate on the crafts for which there is a local demand. Some schools are thus closely associated with particular industries: Stourbridge with glass; Macclesfield with silk; Burslem with pottery; Birmingham with silversmithing and light metals. Few schools can now afford to concentrate exclusively on the fine arts, and the schools at Bristol and Liverpool, which were formerly noted only for their painting and sculpture departments, have developed successful trade and craft classes.

In 1938, the total number of students in art schools (exclusive of junior art departments) was 61,254, divided as follows:

Full-Time:		6,010	9.8%
Part-Time:			
	(*a*) Industrial	23,823	38.9%
	(*b*) Others (day)	7,600	12.4%
	(*c*) Others (evening)	23,821	38.9%

In the same year another 6,429 students attended 'art classes' (art classes are not recognised by the Ministry of Education to be of sufficient importance to rank as an art school); of these all but 21 were part-time; 1,348 were 'industrial'.

The 'industrial' students in art schools and art classes are those employed in the ubiquitous trades, or in special local industries. They attend part-time day or evening vocational courses intended to supplement their trade or industrial training. 'Others' are mostly amateurs or school teachers taking part-time courses in the fine arts or in the crafts. Most full-time students study to become painters, sculptors, commercial artists, industrial designers, or art teachers. Some complete their training at the Royal College of Art, at the Slade School or at other institutions in London.

Junior Art Departments

More than forty schools have special junior departments or junior schools recognised by the Ministry of Education. In 1938 these were attended by a total of 2,480 students. They provide a two- or three-year full-time course; mostly for pupils leaving elementary schools at thirteen or fourteen. Some departments are primarily concerned with special local industries; others only with the ubiquitous trades. The course aims at training the student as a craftsman; but is required to include general education and some general art training. A characteristic example occurs at Burslem, which provides a two-year pre-apprenticeship training for the pottery industry. Forty students are enrolled a year, making a total of eighty in all; most are from elementary schools. Fifteen hours a week are devoted to art and craft subjects and twelve-and-a-half to general education. At the end of the course, students find employment as assistants to designers in pottery works, as tile draughtsmen, pottery paintresses, mould makers, etc. The co-operation of employers and the Potters' Union ensures that they are paid a wage substantially higher than that of untrained apprentices.

If scholarships are available, one or two junior students a year may graduate to a senior art school; by this means exceptional students have even reached the Royal College of Art. The only disadvantage of this method is that the student does not matriculate and cannot therefore expect graduate salary should he become an art teacher.

The raising of the school-leaving age to fifteen, and eventually to sixteen, may curtail or even eliminate the type of pre-apprenticeship training at present provided; but the junior art department may well in future be recognised as a vocational secondary school. The junior departments provide a useful education for many crafts; they form a useful link between the art school and the elementary school; and they add to the prestige of the parent art school. Most principals therefore will do all they can to keep them in being. But junior departments are not without their disadvantages. In a small department of between fifty and a hundred students there is a wide variety of talent and intellect, which makes teaching difficult; and it is not easy to obtain suitable staff for general subjects. Some junior departments provide cheap and half-trained labour for jobs which should be undertaken only by fully-trained artist-designers; employers often say that juniors 'are easier to knock into shape.'

Part-time Training in the Crafts

Of the subjects taken part-time in an art school, the most popular are printing, painting and decorating, shop display, window-dressing, dress design, fashion drawing, plastering, cabinet-making, book-binding, lettering and design for advertising. Schools provide other vocational courses in accordance with local demand; these vary from quilting in Barnsley to hairdressing in Liverpool. Most trade classes are held in the evening, though in a few places apprentices are released for part-time day instruction. The standard of teaching is often high and many of these classes fulfil a valuable function. Their success depends largely upon their recognition by local employers.

Most art schools have an advisory committee in each trade consisting of representatives of employers and operatives, who advise on curriculum and on the installation of equipment; they also assist in finding employment for junior department leavers. If they restrict themselves to their advisory duties they can be of great assistance to the principal. The co-operation of local trade unions can also be useful though they sometimes try to curb the school's activities. In some places, because they insist on separating the craft of printing into various watertight compartments, they prevent a compositor from entering a lithography class, or litho artists, who learn to draw on stone, from using a printing press to print their work. Some schools are not allowed to undertake any work which might possibly compete with the trade: painters and decorators have to practise their crafts on small wooden panels, and are forbidden to paint on the art school walls.

Training in Design

The number of full-time students training to be artist-designers is small. Some complete their training at the Royal College of Art or at the Central School of Arts and Crafts. The others probably either study for the Art Teachers Diploma or try to get employment locally on leaving. The training problems are similar to those experienced at the Royal College. Generally, only the less talented students have been attracted to design; partly because of the greater attractions of the fine arts to the more talented student, and partly because the chances of getting satisfactory employment as a factory or free-lance designer are small, particularly on leaving the school. Few schools pay well enough to attract successful designers as teachers. Few have the necessary equipment to provide even a basic training in design, much less to carry out research or practical work for industry.

Local schools are more favourably situated than the Royal College of Art for gaining the co-operation of industry. Leicester, Birmingham and Burslem collaborate with local manufacturers in the hosiery, light metal and pottery industries respectively. One or two students from Manchester School of Art spend their summer vacations each year in the design room of a local textile factory. Admittedly, at present, such co-operation is not nearly as frequent or as extensive as most principals would wish; but the opportunity should increase when local design research centres have been established by the new Council of Industrial Design. Designers, however, cannot be wholly trained in the provinces because local schools cannot provide students with the general artistic training or other facilities available in London.

The demand for highly-trained designers in each industry is small and it is therefore essential that standards should be kept high and the numbers low; this, however, is impossible when a similar specialised training for any one industry is given in several institutions which tend to compete against each other for the favour of manufacturers. In printed textiles, for instance, advanced training is available at the Royal College of Art, Manchester School of Art, Bradford College of Art, and Leeds University Textile Department, where the design students take part-time courses at the Leeds College of Art. The new regional schemes, where they operate successfully, prevent overlapping among local schools, but not between the schools of one region and those of another. On the other hand, training in some industries which need designers is most inadequately provided for; leather and plastics are examples. It is only in the last ten years that a course in design for light metals has been arranged at Birmingham College of Art. Thus the arrangements for training designers need a new measure of central direction. This can only be undertaken by the Ministry of Education in conjunction with the Council of Industrial Design.

Much could be done by these two authorities in helping students to find suitable employment. Local art school principals usually know the openings and requirements of industry in their own districts, but their personal knowledge cannot extend to industries in other parts of the country. The Industrial Art Committee of the Federation of British Industries has done much in the past to advise principals on industrial requirements and to put students in touch with employers. (In 1938 they found employment for ninety-three students; thirty-seven were placed in full-time posts in industry and nineteen were engaged equivalent to full-time as free-lance designers). This service needs to be extended and might well be linked with the National Register of Industrial Art Designers.

Training for Commercial Art

In the provinces, more full-time students study commercial art than industrial design; but few schools provide advanced training in this subject, because well-paid openings for commercial artists are scarce in the provinces. The training is often criticised by employers on the grounds that too much time is given to drawing and painting; and too little to providing students with an adequate technical knowledge of typography, printing and block-making. Such criticisms are not altogether justified. Employers expect beginners recruited at the age of eighteen or nineteen to have acquired a good general education, a wide cultural background, technical and specialist knowledge of their job and competence in figure drawing. In the time available, an art school can do little more than give the student a grounding in technique; practical experience can only be obtained later under the normal conditions of early employment.

Some art schools are admittedly open to criticism for allowing commercial art to be taught by an artist who has little or no practical experience. There is no excuse for this in London, where practising commercial artists are available as part-time teachers. In the provinces the problem is more difficult; few commercial artists suitable as part-time teachers are available. Salaries for both full- and part-time teachers are seldom sufficient to attract those who are successful as practitioners. Again, some art schools are without the necessary equipment to provide a sound basis of technical training.

Training for the Fine Arts

The fine arts attract many of the most talented students. They wish either to become practising artists or art teachers; and the more promising endeavour to complete their training in London by scholarship or otherwise. The painters and sculptors on the staff hold a very important position in the school. Students in all departments come into contact with them, and they therefore exert a strong influence on the artistic standard of the whole school. .

The difficulties of teaching the fine arts are nevertheless great. Few good practising artists are available for part-time teaching. Suitable models are often hard to find; good casts have for years been almost unobtainable at a reasonable price. Few schools have adequate libraries of books, periodicals and reproductions, nor are there local galleries with representative collections of paintings and reproductions. To some extent the deficiency can be made good by loans from the Victoria and Albert Museum, and the Circulation Department's recent exhibitions have been planned in a more imaginative way. But at best they cannot fill the entire gap, and at present there is no alternative but for promising students to go to London. This creates a vicious circle of loss to the provincial schools, which not only lose their best students, but find it all the more difficult in consequence to retain good teachers.

Training of Teachers

For students who wish to take up art teaching as a career, there is a choice of training methods. Either they may go to the Royal College of Art or the Slade School and acquire the A.R.C.A. or the University of London Diploma in Fine Art respectively; or they may pass the Ministry of Education's art examinations from the local school and then take the one-year course for the Ministry of Education Art Teachers' Diploma, for which it may be necessary to transfer to another provincial school especially recognised for the purpose. Whichever course the student adopts qualifies him, if he has matriculated, for graduate salary as an art teacher on the Burnham Scale. But in actual qualifications there is a wide difference. Students from the Royal College and Slade have usually had two years additional training, and have also studied in London with ready access to the national art collections. Those trained in the provinces seldom get a chance, and sometimes never have the inclinainto, to leave their home district. Comparatively few full-time teachers who have been wholly trained in the provinces get jobs in art schools. Most of them find employment in secondary schools.

For some time past the Ministry of Education has been anxious that art schools should help with the teaching of art in elementary and secondary schools and in teacher-training colleges. Art schools are encouraged to provide part-time courses for teachers, and members of the art school staff to visit the schools and colleges. The advantages are generally mutual; the art schools can watch for prospective talent while the elementary and secondary schools have the benefit of expert advice; both art schools and training colleges benefit from the exchange of students and teachers. Such arrangements are facilitated when the principal of an art school is also Director of Art Education for the area; some, however, are doing admirable work without official status or right of entry into the schools. A few schools, such as those at Birmingham, Leicester, Swansea and Stoke-on-Trent, have a special staff, without which no school can cope satisfactorily with the amount of work involved. It is essential that this staff should be fully conversant with the requirements of the teachers and children with whom they are dealing.

Other Activities

All the training which has so far been discussed is vocational: that is to say for those who wish to become practising artists, designers, craftsmen and art and craft teachers. But, as often as not, more than half the students in a local art school attend part-time day and evening classes for their own interest and pleasure. The various crafts are studied. In painting and sculpture the amateur students are usually of two types: those able to work for substantial weekly periods and thus able to reach professional standard; and those only able to attend for an hour or two a week. The first type are often a real asset to the school. They make it possible to employ a wider range of teachers for the professional students and they often bring with them a gaiety and freshness of outlook. A good art school welcomes the second type of student and provides classes in which their special needs are recognised.

Many schools are now increasing the range of their public service. Some arrange public lectures and exhibitions which are not only of direct educational benefit to the students, but focus general interest on the school. Unfortunately, most schools are severely handicapped by lack of staff and funds; few have exhibition halls or lecture theatres which makes it impossible to receive the public without interfering with their teaching. Some schools have designed equipment and publicity for their local authorities, and during the war art school students painted murals in well over a hundred

British Restaurants and designed many hundreds of posters for war savings weeks and salvage drives. Such external activities do much to raise the status of an art school; which in turn attracts better staff and students.

THE RESPONSIBILITIES OF THE MINISTRY OF EDUCATION

The Ministry of Education occupies a key position in the system of art training in this country. It controls the Royal College of Art, which in turn supplies the majority of art teachers for local art schools. It contributes about half the cost of local schools and, before the war, it maintained an art inspectorate of one staff inspector in London, seven district inspectors in the provinces, and an assistant inspector who worked mainly in London.

The Ministry holds Art Examinations. These are perhaps less important now than they were before 1939, when entrances and scholarships to the Royal College of Art were awarded on their results; but they are still a step towards gaining either the Art Teacher's Diploma or a post as a teacher in industrial design at an art school. Though not compulsory, they are taken in many schools to ensure that part-time students cover the ground required. Students need not attend an art school to sit for them, but in fact most candidates are full-time students. The examinations are divided into two categories: the 'First' Examination in Drawing, which senior students take after one or two years in the school; and one of four 'Second' Examinations in Painting, Modelling, Illustration, and Industrial Design, which they usually take in their fourth year. The Ministry now intends to alter the present system. From 1946 onwards the Drawing Examination will be replaced by an Intermediate Examination in Arts and Crafts; and the four second examinations by one examination: the Examination for the National Diploma in Design. The Intermediate Examination will be on a broader basis than its predecessor and will include a number of additional subjects. The Examination for the National Diploma in Design, on the other hand, will be more specialised. The Ministry hopes that by having one examination instead of four, it will be easier to maintain a common standard for a pass between the subjects examined; and to gain for the one a greater degree of public recognition.

In the past the Ministry's examinations have been a target for criticism, on account of their syllabus, the methods of examination and the standard required. Improvements have been made during the last fifteen years, and in consequence the standard of work submitted has been higher. Moreover, the proposed alterations, if successfully carried out, should do much to overcome criticism. Art is a difficult and in some ways an impossible subject to examine;

but the Ministry's examinations have a real function to fulfil. They give prestige to local art schools and make parents and directors of education aware that even in Art there is a measurable achievement. They give students a precise objective and are the principal method by which some uniformity of standard is preserved in art schools throughout the country. If intelligently interpreted, the syllabuses provide useful courses of study; unfortunately some teachers adhere to them too rigidly and do not allow students to develop naturally and to take the examinations in their stride.

Regional Schemes

In order to overcome the uneven distribution of art school training, and to ensure that each school within the area should make that contribution which it could most suitably provide in relation to the needs of the region as a whole, the Ministry of Education in 1934 proposed to local authorities that they should co-operate and put forward regional schemes for art education. The Ministry required that in each scheme the functions of every school in the region should be defined; that specialised training should be given in one or more schools recognised as regional art colleges; and that provision should be made for a comprehensive system of scholarships.

Local authorities have been slow to put forward schemes, and at present only six are in existence. The art schools of Bristol, Birmingham, and Leicester are now art colleges for their respective regions. The schools at Leeds and Bradford have been recognised as regional colleges, but within the one scheme. In the South of England a Federation of the Bournemouth, Southampton and Portsmouth art schools has been recognised as the Southern College of Art; during the war the Portsmouth and Southampton sections of the college were amalgamated at Winchester.

The Southern College of Art is an interesting example of how a scheme has worked out in practice. An executive Regional Council was formed of members and officials from the education committees concerned; and it is advised by a number of committees consisting of art school principals and officials of the various education authorities. A survey of the existing position was made. The sphere of each school in the region was defined and some schools agreed to discontinue specialist and advanced courses in favour of others. A system of scholarships was also devised to enable students to attend whichever school in the region suited them best.

In other regions the schemes have brought the art schools principals together in conference at fairly regular intervals. Surveys have been made of existing facilities; and additional status has been given to those schools which have become regional colleges. But these schemes have not otherwise brought about all the desired results. Few of the colleges have adequate premises or equipment to justify their status. The interchange of students has not increased to the extent that might have been expected. Many local authorities believe that their own school is as good as any other and therefore do not want to pay for students to be trained by another authority; and naturally enough principals of smaller schools sometimes do not wish to lose their best pupils. The schemes cover a wide area and, for students transferred from a distance, daily travel is impossible. Thus the only areas where students are transferred without difficulty are the City of Birmingham and the L.C.C.,* where the schools are under the same authority and are within easy reach of each other, or at the Southern College of Art, which during the war had a hostel. The provision of a hostel might well in future be required in every regional scheme.

* There is as yet no officially recognised regional scheme for art education in London.

CHAPTER V

PUBLIC ART GALLERIES

The public art galleries fall into three categories: the national art collections; the municipal art collections; and a group of miscellaneous art collections, conveniently termed 'other' collections.

The national art collections are maintained by the State. With the exception of the National Museum of Wales at Cardiff, and the Scottish National Collections at Edinburgh (which are outside the scope of this report), they are all in London. The most important institutions are the National Gallery, the Tate Gallery, the British Museum, the Victoria and Albert Museum, the National Portrait Gallery and the Wallace Collection.

The municipal art collections are maintained by local authorities out of the rates. There are about eighty art galleries and another thirty to forty small art collections housed in other municipal institutions. A few municipal museums which have no permanent art collections hold temporary art exhibitions.

'Other' collections differ from the national and municipal collections in that though open to the public, they are privately owned and are not maintained or governed either by the State or by local authorities. They include the Royal Collection, the University Museums and Galleries, the Diploma and Gibson Galleries at the Royal Academy, the Dulwich College Art Gallery, the Bowes Museum at Barnard Castle, the Lady Lever Art Gallery at Port Sunlight, and the Whitworth Art Gallery at Manchester.

The distinction between the three groups is not only one of administration. The collections at the British Museum, the National Gallery and the Victoria and Albert Museum are world-renowned, and each of the various national institutions has some feature or features of great distinction. Most of the 'other' collections are also important, though with the exception of the Royal Collection, none compares in range or extent with any one of the larger national collections. Municipal art collections, on the other hand, though almost the only public art collections in the provinces, are for the most part neither interesting nor valuable. With a very few exceptions they are quite inadequate for the important purpose which they serve. Furthermore, many provincial cities and suburban centres have no art collection at all, nor any suitable building in which loan collections and temporary exhibitions can be shown. This inequality between London and the provinces is one of the most striking features of the present system. Loans from the national collections and the arrangement and circulation of travelling exhibitions have been so far quite inadequate to redress the balance.

Yet, under the present system, while the national art resources are great, their influence is small. They are not on the whole well displayed. Few of the buildings are attractive, and the art gallery profession does not pay sufficient attention to the needs of the public. In the past, gallery directors have concentrated on the formation and conservation of the collections. It is chiefly due to their efforts that the collections are so extensive in range and quality; but the great days of collecting are over. The majority of masterpieces are now owned by public galleries either in this country or abroad. Purchases have still to be made, as there are serious gaps in the collections; and conservation remains an important and vital duty, which involves time and labour, scholarship and scientific training. Nevertheless, the principal function of the national art collections to-day should be to stimulate a wider and deeper knowledge and appreciation of art and design in order to raise the prevailing standard of public taste. In the provinces the need to form adequate collections is great, but, as in London, a more intelligent and enterprising use could be made of existing collections and of travelling exhibitions.

Many enquiries have been made into the provision and administration of art galleries in this country. In 1927 and 1928 the national museums and galleries were the subject of a Royal Commission, whose findings were published in a preliminary and two final reports. The municipal museums and galleries, and most of the 'other' collections mentioned above, were studied by Sir Henry Miers and Major S. F. Markham in reports financed and published by the Carnegie United Kingdom Trust in 1928 and 1938 respectively. These two reports were primarily concerned with museums and not with art galleries, which were only mentioned incidentally.

It is necessary for the purposes of this chapter to make a distinction between art galleries and museums. The latter are now generally regarded as scientific or antiquarian institutions; and, though they are allied in function and often jointly housed and administered with art galleries, they tend to develop on separate lines. References to art galleries in this chapter include not only galleries of painting and sculpture such as the National and Tate Galleries, but such art museums as the British and the Victoria and Albert Museums.

THE NATIONAL ART COLLECTIONS

The National Gallery's pre-eminence among the national art collections is due in part to its concentration on old master paintings and in part to its central position in London. It was founded in 1824, with the Government's purchase of the Angerstein collection. The collection has since been built up by purchase, gift and bequest, until it has become one of the most famous picture galleries in the world and probably the most representative of European painting. Its greatest period of expansion was the latter half of the nineteenth century.

The National Gallery of British Painting and Modern Foreign Art, now known as the Tate Gallery, was originally founded in 1897 for the 'encouragement and development of British art.' It was the gift of Sir Henry Tate, who presented a collection of modern British painting and built the nucleus of the present Gallery at Millbank. Subsequent additions were made to the Gallery by the Duveen family. These include the Gallery for Modern Foreign Art, which has enabled the trustees to accept the works of contemporary foreign artists. The Tate's collection of pictures and sculpture has been built up almost entirely by private gift and by purchases from private endowment. Its most notable collections are those of pictures by Turner, Blake, Sargent and Watts.

The National Portrait Gallery is concerned with anything in the nature of portraiture—paintings, drawings, engravings, sculpture, medals—of British men and women who have played an outstanding part in the history of their country. The collection, begun in 1856, now totals over 3,000 portraits. The quality of the portraits as works of art is of secondary importance, but the general standard of artistic quality is high.

The British Museum, founded in 1753, is the senior national collection. It is the greatest repository of works of art in this country; and houses some of the most important art collections in the world. The Museum has a Department of Prints and Drawings, which contains the finest collection of prints, drawings and watercolours in the country. It has an important collection of ceramics and medieval antiquities. It has world-famous collections of Egyptian and Greek sculpture and oriental art. Scattered among its ethnological sections are many works of art of the greatest importance.

The Victoria and Albert Museum originated in 1837, when the National School of Design was founded, with a collection of objects illustrating decorative art. In 1852 the collection was separated from the School and was opened to the public at Marlborough House as the Museum of Ornamental Art. The collection was considerably increased through acquisitions from the Great Exhibition, and was transferred to South Kensington, as the South Kensington Museum. Its present buildings were completed in 1909, after it had been re-named the Victoria and Albert Museum. In 1872 a branch museum was opened at Bethnal Green.

The Museum was intended to fulfil a more creative function than the other national art collections, by exhibiting fine examples of industrial art and craftsmanship for the benefit of students and manufacturers as well as for the general public; it was situated for this purpose side by side with the Royal College of Art. The Museum was also the only national institution intended to circulate works of art for exhibition in provincial art schools and art galleries. By the close of the nineteenth century two remarkable directors had radically changed the character and policy of the Museum. In the belief that public taste would be best improved by exhibiting the achievements of the past, it came to possess one of the greatest fine art collections in the world. It includes, in a vast variety, Renaissance sculpture, English oil paintings, ivories and water-colours. The library steadily grew into the national art library. Meanwhile, the Museum's interest in industry diminished; and circulation, on which many art galleries and art schools in the provinces depended, became only a subsidiary function.

The Wallace Collection is one of the most recent of the national art collections. It was bequeathed to the nation by Lady Wallace in 1897 as a private collection formed by the third and fourth Marquesses of Hertford (1777-1842 and 1800-1870), and by Sir Richard Wallace, the latter's son (1818-1890). Its outstanding character and value is its representation of eighteenth-century French art. Its French paintings help to fill the chief gap in the collections of the National Gallery and are displayed in conjunction with sculpture, furniture and goldsmith's work as part of a decorative whole. There is also a catholic collection of pictures from the maturer periods of all schools, a small collection of medieval objects, and a famous collection of arms and armour. The terms of the bequest require that the collection should retain its private character; that there should be no expansion by purchase, or diminution by removal; and that it should always be kept together unmixed with other objects of art. These conditions have been strictly observed, and the collection remains at Hertford House, which was purchased by the Government.

There are art collections at the London Museum, illustrating London topography, the National Maritime Museum at Greenwich and the Imperial War Museum. That of the Imperial War Museum has a particular historical interest, as it consists of works by the war artists of the first world war. The Soane Museum in Lincoln's Inn Fields and the Iveagh Bequest at Ken Wood, like the Wallace Collection, are both arranged as a decorative whole in their original settings. Though Ken Wood belongs to the nation, the park and grounds are administered by the L.C.C.

Finally, there is the National Museum of Wales at Cardiff, which though a national collection is in part supported by the County Borough of Cardiff. Incorporated by Royal Charter in 1903, it was not opened until 1927. Its purpose is 'to teach the world about Wales and the Welsh people about their own fatherland.' It has a Department of Art; but its collections are not confined to the work of Welsh artists. The gallery of oil paintings includes, as well as works by Richard Wilson, the Pre-Raphaelites and the Barbizon School, a small collection of Welsh portraits, a collection of water-colours illustrating the development of the British school, and a collection of modern art. The collection of sculpture is almost exclusively by Welsh artists.

Formation of the Collections

The national art collections have been formed over the last 150 years, partly by Government purchase, but to a greater extent by private benefaction. The Royal Commission estimated that between 1923 and 1927 the British Museum received gifts to the value of £40,000 a year, as compared with the purchase grant of £25,000; and that at the Victoria and Albert Museum the annual value of gifts averaged £24,000, as compared with the purchase grant of £16,000. Very few works have ever been bought for the Tate Gallery. The Wallace Collection was bequeathed in its entirety.

The extent of both purchase and benefaction has varied considerably with the years. Until the end of the nineteenth century England was the biggest importer of art of every kind; much was imported directly for the national collections. Then, owing to the appearance in the market of a large number of wealthy American collectors, the position changed. From the end of the nineteenth century England became the greatest centre for the export of art. Many works of inestimable value, once in private collections, left the country; and this was accompanied by a phenomenal rise in prices which resulted in a decrease of State purchase and private benefaction. Whereas in the nineteenth century many famous collections were bought *en bloc* for the British Museum, the National Gallery and the Victoria and Albert Museum, the block purchase of any collection of old master paintings to-day is almost unthinkable.

Government purchases are made either by special Treasury grant or through annual purchase grants administered by each institution. Special grants are made only for the purchase of individual items or for collections of great value. On occasions when the Government will not buy outright, it may make a contribution towards purchase. For example, the Wilton Diptych was acquired for the National Gallery in 1920 at a cost of £90,000 contributed thus:

Special Government Grant	£45,000
Mr. S. Courtauld	20,000
National Art Collections Fund	5,000

Viscount Rothermere	£10,000
Mr. C. F. Stoop	10,000

Each institution may submit to the Treasury a list of objects which it wishes to acquire if they should come onto the market; but no guarantee is given that any action will be taken. After the 1914-18 war no effort was made to save the Benson Collection of Italian pictures, which was bought by Messrs. Duveen and shipped to the United States. Just before the recent war the Government refused to intervene to prevent the export from the Cook Collection of the famous *Three Maries at the Sepulchre*, by Jan Van Eyck, the last privately-owned picture by that artist in this country and a unique landmark in the history of painting.

Annual purchase grants are made to the British Museum, the National Gallery, the Victoria and Albert Museum and the National Portrait Gallery. Despite the rise in prices, these are now generally lower than they were in the nineteenth century and are not sufficient to secure any work of art of international fame. At times they have been discontinued altogether. The National Gallery, for example, had an annual purchase grant of £10,000 up to the end of the last century, when it was reduced to £5,000. During the two world wars and the financial crises of 1922 and 1931 it was abolished altogether. By 1938 it had risen by slow degrees to £7,000. In the same year the grants for the various collections were as follows:

British Museum	£30,000
Victoria and Albert Museum	16,000
National Portrait Gallery	865

These grants are administered by the Trustees of each institution, who are responsible for making the purchases, though in the case of the Victoria and Albert Museum the responsibility lies with the Ministry of Education. In institutions governed by Trustees, arrangements usually exist to allow the director to make minor purchases without consulting his Trustees. In cases of emergency the Director of the National Gallery can spend up to £2,000 with the permission of the Chairman and one other Trustee.

The Tate Gallery has never had a purchase grant despite the recommendations of every committee and commission concerned with the national collections. The Tate is the National Gallery of British Art, and as such has the duty of putting before the public a balanced representation of contemporary British achievement. Without a purchase grant this is impossible. For many years the only funds the Trustees had for purchase were the proceeds of the Clarke Fund (a private endowment of £500 a year), which were handed over by the Trustees of the National Gallery. In 1937 the

Tate Gallery received the Knapping Fund, with a capital value of approximately £20,000, and the Clarke Fund was withdrawn.

The Tate's principal source of acquisition has been the Chantrey Bequest. Under the will of Sir Francis Chantrey, the President and Secretary of the Royal Academy have been responsible since 1877 for spending about £2,000 a year on the purchase of works of art by living and recently deceased artists, in order to establish 'a public and national collection of British fine art in Painting and Sculpture.' The testator intended that the Government should provide a permanent gallery for all works bought out of the proceeds of the bequest. In 1897, however, the Government decided that these should be housed at the Tate Gallery. The Trustees tried to avoid the obligation, but by Treasury decision they are compelled to accept without being obliged to exhibit them.

The pictures and sculptures chosen have been almost uniformly unsatisfactory. The greater number have been purchased from the Academy's annual exhibitions. In 1904 the choice was so bad that a Select Committee of the House of Lords was appointed to enquire into the administration of the bequest. In 1923 a joint committee was set up consisting of three representatives of the Academy and two of the Tate to make recommendations for future purchases. This system effected some improvement and resulted in the acquisition of representative works by a number of important English artists. But it cannot be said to have worked satisfactorily. The Tate's representatives are in a permanent minority, and all purchases must be approved by the President and Council of the Royal Academy. The only power which the Tate Gallery has is to decline to hang unwelcome acquisitions.

Until 1914 the national institutions attracted many valuable gifts and bequests. Since then these have been on a very much smaller scale, owing on the one hand to the reduction of private incomes by increased estate and death duties, and on the other to the huge prices obtainable for works of art. In recent years only one or two of the great English collectors have bequeathed their collections to the nation. Even Trustees of the National Gallery have sold their collections of old masters without informing the Director. But there has been a fairly steady stream of minor bequests, including some endowments for purchase; and at least a few patrons have always been willing to buy or to help towards the purchase of special works of art. The national collections have all benefited from the foundation of the National Art Collections Fund and the Contemporary Art Society, mentioned below.

The sale and subsequent export of works of art from private collections have been uncontrolled by any laws similar to those enacted in almost every other country, except during the war period, when works of art were exported only by special Board of Trade licence. Clauses, however, were inserted in the Finance Acts of 1894, 1896, 1910 and 1921 which were intended to discourage such export and at the same time to stimulate private collectors to sell or bequeath their works of art to public art galleries. By 1910 all works of art in private collections were exempt from estate and death duties, as long as they were not disposed of, or if they were bequeathed for 'national purposes, or to any university, county council or municipal corporation.' However, the public art galleries in this country did not benefit to any marked extent until the Finance Act of 1921. By this Act works of art were not only exempt if they were bequeathed, but also if they were sold to any of the institutions mentioned above, or to the National Art Collections Fund. As a result the national collections have been able to buy at a considerably reduced price.

The decrease in the amounts of Government grants for purchase and the steady stream of art which left the country brought into existence in 1904 the National Art Collections Fund. In the first ten years of its existence it secured for the National Gallery Velasquez's *Venus*, Holbein's *Christina of Denmark, Duchess of Milan*, and Mabuse's *Adoration of the Kings*. But the Fund has by no means confined itself to the purchase of paintings. It has generally aimed at buying less-known works of all kinds and helping museums and galleries to fill gaps in their collections. In all, about eighty museums and galleries in this country, and about fifty in the Dominions and Colonies, have benefited. The Fund has bought few modern pictures, and felt itself relieved of this responsibility when the Contemporary Art Society was founded in 1909; though recently it has bought some modern pictures for the Tate Gallery. The membership of the Fund grew from 551 in 1904 to 12,503 in 1930. To-day it is about 6,000. The minimum subscription is a guinea, and only 12 per cent of the members pay more; seventeen provincial museums are regular subscribers. It also derives some regular income from collecting boxes placed in the national collections and from private endowment. Its expenditure varies year by year. In 1933 the total expenditure was £22,658, of which £16,934 was spent on pictures. In 1937 the amount was only £9,252, most of which was spent on other forms of art.

The Contemporary Art Society, already mentioned in Chapter I,* was founded in 1909 on the lines of the National Art Collections Fund. Its object has been to buy only works of art by living artists. Its acquisitions are normally exhibited in London and the provinces and eventually presented to public art galleries and museums. The Tate Gallery's first acquisitions of work by John, Epstein, Gill, Rouault, Stanley Spencer, Duncan Grant and Paul Nash were all given by the Society. Its assistance to this Gallery before the war was indispensable, and its gifts to the provincial galleries, about thirty-four of which are among its subscribers, have been substantial.

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* See page 45.

The predominant part played by private benefaction in building up the national art collections has resulted in each institution acquiring collections which bear little or no relation to its function and would have been better housed elsewhere. In 1927 the Royal Commission on the National Museums and Galleries found considerable overlapping and confusion. There were three national collections of water-colours: at the Tate Gallery, the Victoria and Albert Museum and the British Museum. There were almost similar Departments of Ceramics at the British Museum and the Victoria and Albert. There was a collection of modern foreign sculpture and many thousand oil paintings at the Victoria and Albert Museum which would have been more suitably housed in the National Gallery and the Tate. The Royal Commission decided against any logical re-sorting of material among the national institutions. It recommended that in future each institution should have a properly defined function and that it should purchase accordingly. It also encouraged mutual agreements between the various institutions by which long- and short-term loans could be made. In this way the modern foreign sculpture was eventually removed from the Victoria and Albert Museum to the Tate Gallery, and many water-colours from the Tate to the British Museum.

The loan of works of art is for the most part permissible from one national collection to another, or even to a provincial gallery, except in the case of the Wallace Collection, which is prohibited from lending by its deed of trust. Loans from the National and Tate Galleries are subject to the National Gallery (Loan) Act of 1883, and loans from the British Museum to the British Museum Act of 1924.* There is no statutory restriction on loans from the Victoria and Albert Museum or from the National Portrait Gallery, though the loan of certain bequests is prohibited by conditions imposed by the testators.

Benefactors have often imposed conditions in regard to the arrangement and exhibition of their bequests, so that the national collections now possess many bequests of miscellaneous collections which have to be shown together, even though the individual exhibits would be more effective if they were distributed over different parts of the gallery. Collections of this kind create patches of confusion in an otherwise logical arrangement, and, since these patches are stagnant, they sooner or later become neglected by the public. One collection of pictures at the Victoria and Albert Museum may not be exhibited on Sundays. There is no legislation to counteract such restrictions, though it has often been demanded and is urgently required. The Law Officers of the Crown have not allowed the restrictions to be ignored in practice for fear of discouraging future sources of bequest.

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* See page 134.

The Need for New Institutions

While much can be done within the existing framework to improve the distribution of works of art among the national collections, and thereby increase their usefulness, a number of new institutions are also needed. At present some galleries try to serve more than one function, with the result that they cannot fulfil any of them adequately. Meanwhile, several artistic needs are not served at all.

The Tate Gallery in particular attempts too many functions. It is the National Gallery of British Art, past and present. It is the only national collection of nineteenth century and modern foreign art and is also generally regarded as the only gallery of contemporary art of any kind in this country. None of these functions can be adequately carried out if it has to be combined with the others in one institution. Each needs special staff and separate premises. There is no place in the Tate Gallery, or in any of the existing institutions, for hanging a permanent historical collection of British art. For this purpose, a new gallery is needed. Such a collection would include good minor paintings of the fifteenth to eighteenth centuries which at present are not exhibited anywhere. It would also include some of the water-colours and drawings in the possession of the Victoria and Albert Museum and the British Museum.

There is no Museum of Modern Art in this country on the lines of the Museum of Modern Art in New York. This American museum performs an invaluable function in providing frequent exhibitions of any art which has aroused contemporary interest, from that of primitive peoples to the works of modern artists. It also shows various types of art together: ethnological, industrial, ancient and modern. It differs from other museums in that its main concern is not to form a permanent collection, but to provide a continuous series of new exhibitions. Such an institution is needed in this country. It demands a different type of staff and different premises from a museum or gallery whose principal aim is to form a permanent collection.

Two new national institutions are needed: a Museum or Gallery of Oriental Art and a Museum of Ethnology, the establishment of which would do much to relieve the congestion in the Victoria and Albert Museum and the British Museum. The Royal Commission suggested that if it was impossible to establish a separate Museum of Oriental Art, a special department of Far Eastern Antiquities should be developed at the British Museum, with new buildings designed for the purpose. Nothing has come of this as yet. The present report has already drawn attention to the need for supplementing the Victoria and Albert Museum by a Pavilion of Industrial Design, to house temporary exhibitions and a permanent collection or standing exhibition with special facilities for students. A beginning was made by the establishment of the British Institute of Industrial Art, which was compelled to close for lack of Government support.

A new Central Gallery, common to all the national collections, is needed for temporary exhibitions. The public is at present unable to appreciate the full extent of the national art collections, because, as the Royal Commission indicated, 'each collection possesses magnificent examples of particular schools or artists, but little or no attempt has been made to hold any united exhibitions of works of outstanding genius.'* The series of exhibitions of Spanish, Flemish, Dutch, Italian, Persian, French, British and Chinese art held at Burlington House before the war gave some idea of the remarkable effect that can be achieved by concentrating within one exhibition a number of masterpieces representing a particular aspect of art. The national art collections have the resources for providing a constant flow of such exhibitions, but at present they have neither staff nor premises. The Central Gallery should be on the lines of the Orangerie in Paris, with staff and galleries of its own, where temporary exhibitions can be held consisting of art drawn from the national, municipal and private collections and, when possible, from the collections of other countries.

Though a new institution is not required in this instance, a much improved London Museum would also be welcome. This should include a comprehensive collection of topographical prints and drawings, which would not only be of great interest and value in itself but, as the general experience of provincial art galleries inclines to show, would be a useful means of introducing the public to art. The present collection at the London Museum is by no means adequate. It is possible that this Museum would be better supported and the necessary collections formed, if it were administered by the London County Council and not by the State.

The Buildings

The buildings which house the national collections have been, like the collections themselves, the combined result of State expenditure and private benefaction. This is true of the British Museum and of the National Gallery. The Victoria and Albert Museum was built, and Hertford House bought, out of public funds; the Tate Gallery and the National Portrait Gallery have been built almost entirely by private benefactors.

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* Final Report, Part I, page 23.

The buildings are one of the most unsatisfactory features of the national collections. They have become quite inadequate for the collections which they house. The British Museum and the National Gallery have handsome exteriors; the Victoria and Albert Museum has at least an imposing site, and the Tate Gallery an even beautiful one. But the internal arrangement of all would suggest that everything possible had been done to put a barrier between the visitor and the works of art. Exhausting flights of stone steps and echoing halls overwhelm the visitor. The atmosphere of the Wallace Collection, arranged in a private house, is more encouraging. Modern attempts at gallery design, however, show little improvement. The new sculpture gallery at the Tate, opened not long before the war, is one of the worst examples.

Only one of the national collections—the National Museum of Wales—was scientifically planned for its purpose.* In this Museum each department has its own reserve rooms easily accessible to staff and students. The Museum has a special gallery for temporary exhibitions, which can be shut off from the regular galleries without impeding the general circulation. A well-designed lecture theatre, with a stage for both music and films, has a seating capacity of five hundred.

Administration

It is impossible to give separate figures for the cost of maintaining the national art collections, as distinct from those of the other national museums. The individual gross expenditure of the principal art collections in 1938 was as follows:

	£
British Museum	387,063
National Gallery	68,608
Tate Gallery	
Victoria and Albert Museum	127,929
Bethnal Green Museum	
Wallace Collection	22,546
National Portrait Gallery	16,154
	£622,300

Part of this expenditure is sanctioned on annual votes of credit for each institution and is paid through the Treasury and part is accounted for in the votes of other Government departments, such as the Ministry of Works and Buildings and the Stationery Office. In the instance of the Victoria and Albert and the Bethnal Green Museums, the expenditure is sanctioned on the Education Vote and paid through the Ministry of Education; though the figure of £127,929 given above for the cost of the administration is somewhat misleading, as the cost of maintaining the buildings is not specified in the Education Estimates. Only a small proportion of the total for all the institutions is spent on purchases. In 1938 purchase expenditure was approximately £44,000, only 7 per cent of the total, and this included the purchase grant of the British Museum Library. Salaries and pensions accounted for £327,167, or 52½ per cent. The balance was largely absorbed by general upkeep and maintenance.

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* The architects of the Museum, Messrs. Smith and Brewer, were appointed as the result of an open competition in 1910. Their work also includes the Marlay Galleries at the Fitzwilliam and the premises of Messrs. Heal and Son, Ltd., Tottenham Court Road, which include the Mansard Gallery.

Most of the institutions enjoy a small revenue, known as appropriations-in-aid, either from entrance fees or from profits on publications. At the National Gallery and Tate this amounted in 1936 to £2,075, and at the Wallace Collection to £1,650. The British Museum had an appropriation-in-aid the same year of over £33,000, but approximately half of this was revenue from the rent of houses owned by the Museum.

In 1928, giving evidence before the Royal Commission, Sir Charles Holmes, then Director of the National Gallery, observed that 'for seventy-six years out of a century the National Gallery Board wrestled almost unceasingly with the Treasury for the bare decencies of living.' The Wallace Collection similarly suffered, and Hertford House, then in a bad state of repair, could only be redecorated in the early 1930's by the private generosity of Lord Duveen. Since the Royal Commission the position has much improved. The gross expenditure of the National Gallery and the Tate, for instance, has risen from £51,395 in 1928 to £68,608 in 1938, i.e. by £17,213. Most of the national collections still have some financial embarrassment. In particular, they have inadequate funds for restoring and conserving works of art, for publications or for publicity. They have no general funds to use at their discretion.

With the exception of the Victoria and Albert Museum, each of the national art collections is governed by its own trustees, who are responsible to Parliament for the maintenance of the collections. The Trustees normally have little concern with the day-to-day administration of the institutions, and in some cases are only consulted in matters of purchase. The National Gallery Trustees were at one time responsible for the administration of the Tate Gallery, but in 1927 a separate Board was created. The Trustees and the Director of the National Gallery, however, are *ex-officio* Trustees of the Tate Gallery; the property of the Tate remains vested in the Trustees of the National Gallery; and the Tate Gallery is subject to all legislation affecting the National Gallery. Since 1928 the Tate

Gallery Board of Trustees has included at least three practising artists. The Trustees of either Board are appointed for a period of seven years by the Prime Minister as First Lord of the Treasury. The Trustees of the National Portrait Gallery and the Wallace Collection are also appointed by the Treasury. The National Portrait Gallery Trustees are appointed for a term of seven years, but may be re-appointed, a system which ensures both a long continuity and a safeguard against unsuccessful choices.

The British Museum has a unique and much more complicated constitution, established by the British Museum Act of 1751 and scarcely modified since. There are fifty-one Trustees. Of these, twenty-six hold their position *ex officio* and are known as the Official Trustees; they include three Principal Trustees: the Lord Chancellor, the Speaker of the House of Commons and the Archbishop of Canterbury. There are nine Family Trustees, three representatives of each of the founder-families—Cotton, Marley and Sloane. The remainder are elected Trustees, who are co-opted by the Official and Family Trustees together. The Trustees only meet together as a body twice a year. Their continuity is delegated to a Standing Committee, which is a sub-committee of the Board of Trustees.

The Victoria and Albert Museum is administered by the Ministry of Education and is the only art collection directly responsible to a Government department. It has an Advisory Council, which advises the Ministry on questions of principle, policy and the arrangement of the collections. Its principle function is to review the purchases annually and to suggest the allocation of the purchase grant between the departments. The Advisory Council includes among its members industrialists, others interested in design, and the Ministry of Education's Staff Inspector for Art.

The general administration of the national art collections is in the hands of the director and staff of each institution. In comparison with the municipal art collections, they have adequate staff, though some are better staffed than others. The Director of the Victoria and Albert Museum and the Director and Principal Librarian of the British Museum are free of departmental duties, since each department has a Keeper and at least two or three qualified assistants. At the National Gallery an important precedent has been established in appointing a Keeper as well as a Director. The Director is supposed in principle (though this distinction is often not observed in practice) to be responsible for the formation of the collection and for general policy; while the Keeper is responsible for the maintenance of the collection and the detailed administration of the institution. At the Tate Gallery, National Portrait Gallery and Wallace Collection, on the other hand, these functions are combined in one post. The total complement of staff in such large institutions as the Victoria and Albert or British Museums is approximately 350, and in a smaller institution, such as the National Portrait Gallery, about 30.

The staff of the national art collections are civil servants, divided into normal civil service categories. The only post which has the standing of a permanent Under-Secretary is that of Director and Principal Librarian of the British Museum. The next highest posts are those of the Directors of the National Gallery and Victoria and Albert Museum. The maximum salary for these posts is £1,650. The other important posts, commanding a maximum salary of between £1,000 and £1,350 a year, are those of the heads of other institutions and the Keepers of Departments in the British and Victoria and Albert Museums.* All members of these staffs are entitled to pensions, with the exception of the Director of the National Gallery, who is only appointed for a term of five years, with the possibility of renewal.

The method of appointment and the conditions of employment of the staff of the national museums and galleries leave much to be desired. New officers are mostly recruited direct from one of the older universities, which give no training in the arts; though some preference has recently been shown to applicants who have studied at the Courtauld Institute, London University, or have travelled abroad. Once appointed, there is little choice but to remain in the same institution for life, with the prospect of becoming Keeper of a department and possibly Director. Promotion is usually according to seniority. This rigidity of staff appointments has been suggested as one of the causes of that rivalry between the national museums and galleries which has been so marked a feature of their history. It is taken for granted that the knowledge of art which these officers should have can be acquired within the institution during civil service hours. Any wider knowledge must usually be acquired, and any travelling done, during periods of leave and at personal expense.

There has very rarely been any interchange of staff between the large art museums, and very few members of the national art collections staffs have ever transferred to provincial galleries. Thus a general lack of interest in the provincial art galleries has been shown by the staff of the national collections, while art gallery staff in the provinces has had little or no opportunity of a working contact with masterpieces of art. An interesting experiment, however, has recently been made at the Tate Gallery, where attachés are appointed for a period of six months. The Tate benefits in that more work is achieved at the Gallery than the existing system of staff otherwise allows, while the attaché is able to gain practical experience in a national collection. One or two assistants now in provincial art galleries have had a preliminary training in this way. The attachés have included Americans, and one place is now permanently kept for Canadians; but, as it is a voluntary system and the posts are unsalaried, it is open only to those with scholarships or private means. If extended to all the national collections and if pay were attached, these posts would provide a useful means of training and widening the experience of gallery personnel. It would also lead to a closer collaboration between the national and provincial collections. It would not, however, mitigate the fundamental difficulty that once an officer is permanently appointed to one gallery or museum he has little or no opportunity to widen his experience.

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* It is understood that this scale of salaries is now under revision.

Throughout its reports the Royal Commission drew attention to the almost complete lack of collaboration between the national museums and galleries, and showed the adverse effect of this on every aspect of their work. It prevents the extensive circulation of works of art to provincial galleries; the arrangement of special 'united' exhibitions containing works of art from all the national collections; and the satisfactory organisation of publicity and publications. The galleries and museums have not even made common cause in producing a case for adequate financial assistance.

The Royal Commission considered various proposals for effecting co-ordination. It rejected the suggestion that the national collections should be subject to a common administrative authority, either of a Minister of State or of a specially appointed supervisory committee. It feared that this suggestion would inevitably tend to the continental system of bureaucratic control. Instead, the Royal Commission recommended the appointment of a Standing Commission on the National Museums and Galleries with advisory powers. This body was appointed by the Treasury in 1933. Its terms of reference cover all the national collections, scientific as well as art. Its duties are principally:

(i) To advise generally on the development of the national institutions;
(ii) To promote co-operation between the national institutions themselves, and between the national and provincial institutions;
(iii) To stimulate and direct generosity.

It has been concerned principally to see that the recommendations of the Royal Commission were carried out. It has achieved a number of minor improvements, enumerated in its reports published in 1933 and 1938. But, unfortunately, it has had neither the confidence of the individual institutions nor the facilities to promote co-operation or to carry out major reforms.

OTHER COLLECTIONS

The Royal Collection is the private property of the King; but it may properly be treated here as a public collection, partly because Hampton Court, where part of it is housed, is, to all intents and purposes, a public gallery; and partly because the pictures re-purchased from Charles I's disposed collection were not paid for by the Crown but out of public funds, and the Dutch pictures collected by the Regent were paid for by special grant of Parliament. Until 1917 two of the most important royal collections abroad—those in the Hermitage at St. Petersburg, and in the Imperial Art Gallery at Vienna—were nominally the private collections of the respective sovereigns, but were open to the public and were efficiently run.

The Royal Collection is the largest private collection in the world and is comparable in extent and importance to one of the great public galleries of the continent. It falls into five sections:

(i) Those pictures which once formed a part (unfortunately only a small part) of Charles I's collection. They are chiefly at Hampton Court, except for the Raphael Cartoons, which are lent to the Victoria and Albert Museum, and the pictures by Rubens and Van Dyck, which are at Windsor Castle.

(ii) The pictures commissioned and bought by George III. These are chiefly by Gainsborough and Canaletto; but other eighteenth-century painters are well represented. Nearly all are at Windsor.

(iii) The seventeenth-century Dutch pictures collected by George IV when Prince Regent, chiefly from the former Baring Collection. These are all at Buckingham Palace.

(iv) Pictures purchased and commissioned by the Prince Consort. These include Italian and German primitives and pictures by Winterhalter and Landseer.

(v) The great collection of drawings by old masters in the library of Windsor Castle.

The value of the Royal Collection may be briefly described as follows. It contains two of the great classics of European painting: the Mantegna Decorations and the Raphael Cartoons. The collection of Venetian painting is more comprehensive than any outside Venice, though not rich in the greatest masters. The collection of Dutch genre pictures is the finest in the world, both in extent and quality. The Holbein portraits, including the drawings, are unrivalled, as are the Gainsboroughs and Canalettos. The drawings include some five hundred by Leonardo da Vinci, that is to say, over five times as many as in all the rest of the world; some of the most important drawings of Michelangelo and Raphael; and a matchless series of seventeenth-century Italian drawings. The Dutch and Flemish drawings and English water-colours are also most important.

The greater part of the Hampton Court collection is on public view, but not under good conditions. At Windsor, only a few of the Canalettos in the State Apartments are occasionally accessible to the general public, though the old master drawings in the Library are available to students who make special application. The collections of George IV and the Prince Consort, hung at Buckingham Palace and Windsor, are not accessible, except for a few primitives from the latter's collection which have been lent to the National Gallery.

There is an inadequate catalogue of the Hampton Court collection, a privately-printed catalogue at Windsor Castle, and no catalogue at all at Buckingham Palace. A large number of pictures known to be in the collection cannot be traced. Photographs of such as have been photographed can be bought only by applying first to the Lord Chamberlain for permission and then to the Ministry of Works for the print. A Surveyor of the King's Pictures is appointed for life, with a salary of £250 per annum.* As the salary indicates, this is regarded as a part-time occupation, and has, until recently, been entrusted to a courtier with no professional qualifications. The last two Surveyors have been gallery officials, who were expected to discharge their duties in their spare time. In practice, the curatorship of the Collection is in the hands of the 'Inspectors' at the various Palaces. These enjoy the status of male housekeepers.

The old-master drawings are not in the care of the Surveyor of the King's Pictures, but in that of the Royal Librarian. Wall and ceiling paintings are in the charge of the Ministry of Works and are considered as part of the fabric of public buildings.

The Royal Collection is thus a picturesque survival. By modern standards it is badly shown and inadequately administered. A few improvements, however, were made before the war and others were planned. It is believed that a large section of the collection, hitherto inaccessible to the public, was intended to be made available by the erection of an art gallery in the gardens of Buckingham Palace.

Besides the Royal Collection two others of great importance come into this category: those at the Ashmolean Museum, Oxford, and the Fitzwilliam Museum, Cambridge. The former was founded in 1683, the latter, whose collection and buildings have been greatly extended in the last thirty years, in 1816. Until quite recently the Ashmolean Museum aimed exclusively at preserving the quality of its art collections on rather specialised lines, while the Fitzwilliam has spread its net as widely as possible in the belief that there should be something to interest everyone. Both institutions are exceptional in having an extraordinary measure of independence from outside control; and though neither has extensive funds for purchase, the directors have almost unlimited freedom of choice. The only other university collection of importance is that of the Barber Institute at Birmingham, though at present this is little more than a nucleus. The Institute is not in any case intended as a public art gallery, and its work is referred to in the next chapter.*

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* It is understood that with the recent new appointment the salary was increased.

Most of these 'other' collections have some special interest. The collection at Dulwich College Gallery, for instance, was mainly formed from a valuable private collection of paintings collected originally for Stanislaus, King of Poland. It was in its entirety bequeathed to Dulwich College in 1812. Under the terms of the bequest the President and Council of the Royal Academy inspect the collection once a year, and pictures are occasionally borrowed by the Academy for exhibition or for use in its schools. The Royal Academy has its own collections, in its Gibson and Diploma Galleries. On election, each Academician is required to present a work to the latter, and the collection is therefore of historical interest. The Bowes Museum at Barnard Castle and the Lady Lever Art Gallery at Port Sunlight are examples of collections formed by private collectors of the late nineteenth and early twentieth centuries. Both contain notable works of the past, interesting examples of painting and sculpture by English artists of the period, and a proportion of work of little value. The Lady Lever is unique among provincial galleries in having a purchase fund of £3,000 to £4,000 a year. Very little of this, however, has yet been spent. The Whitworth Art Gallery at Manchester is an example of a gallery founded as a 'people's palace,' and over the last seventy years it has formed notable collections of textiles and of English water-colours. Unfortunately, it is at present much handicapped by lack of funds and by its unwieldy building. It receives a small annual grant from the Manchester Corporation, but remains an independent institution responsible to its own Board of Governors.

MUNICIPAL ART COLLECTIONS

The first art galleries to be opened in the provinces, other than the University Museums, were not municipal enterprises. Many had their origin in Mechanics' Institutes and Literary and Philosophical Societies. Others were founded by local societies of artists and art patrons. City and county councils were first empowered to found and maintain museums and art galleries by the Museums Act of 1845. This caused most galleries founded as voluntary institutions to be handed over to the local council. In the latter half of the nineteenth century an increasing number of collectors bequeathed or gave the local council their collections, and sometimes sufficient money to erect a gallery. In the last thirty years the diminished private patronage of contemporary art has slowed up the establishment of new institutions.

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* See page 163.

Major S. F. Markham estimated that approximately four hundred museums and art galleries were controlled by local government authorities. Of these about three hundred and thirty are maintained by municipal or metropolitan boroughs, forty by urban district councils, and seven by county councils. There are, however, not more than eighty separate art collections; and of these only twenty are housed in separate buildings. The remainder are associated with museums and public libraries.* Thus, the provision of municipal art galleries in the provinces is inadequate, especially as they are virtually the only means by which people in the provinces can frequently see works of art. Many important towns and newly-developed suburban centres have no gallery at all, while a few of the smaller towns have galleries which they can scarcely afford to maintain.

In recent years many local government authorities have come to possess old houses, often situated in parks on the outskirts of the city. In one or two instances, as at Temple Newsam, Leeds, these houses have been put to use as art galleries. Old houses of this kind cannot take the place of the art gallery in the centre of the city, as most of them are difficult to get at and are inconvenient for housing a large collection of pictures and sculpture. But they can at least be a beginning, and if intelligently used, may well stimulate the demand for an institution in the town. They can be used for collections of mainly local interest or for topographical collections. In Manchester four old houses have been converted into branch art galleries, though most of them are not sufficiently well maintained or staffed to fulfil a really useful purpose. In present circumstances, it seems that the best method of supplying a local demand is for the main gallery in a city to lend pictures and other suitable works of art to local libraries, community centres, educational settlements and Government offices, where they will be seen by a wide and varied public.

The Collections

As the majority of the population obtain their only glimpse of art at the municipal art gallery, it follows that each municipal collection should, so far as possible, combine the functions of the various national art collections in London. It should contain art of the past and of the present, British and foreign. It should serve as a picture gallery and as a museum of decorative arts and of industrial design. In fact, the municipal collections are as limited in range as they are in quality. None of them approaches metropolitan standard. Nor can they as a whole be compared with the provincial art collections in other countries. The only well-known collection of foreign paintings in an English municipal gallery is the Roscoe Collection, on permanent loan at Liverpool. Norwich has a fine representation of the Norwich school of painting, Birmingham the finest of all collections of pre-Raphaelite art. Manchester, Liverpool and Leeds have some representation of English art in its best moments. But, by and large, the provincial galleries were conceived and built up each as a kind of permanent Royal Academy. In spite of the obvious needs of the local art schools, the worst deficiency is often in the decorative arts. Such an exception as the collection of ceramics at the Hanley Museum in the Potteries is rare, though in some cases when a local manufacture has become famous this is represented fully enough.

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* See *Museums and Art Galleries in the British Isles*, 1938.

Manchester alone has bought art consistently. When the Manchester Royal Institution handed over its art gallery and collection to the Corporation, it prudently made a condition that £2,000 should be spent on purchases annually for twenty years. Since 1902, when the condition expired, the Corporation has voluntarily spent between £1,000 and £2,000 a year, except during the two wars and the worst years of financial depression. Other local galleries enjoyed purchase grants in the nineteenth century; but loss of faith in art as a safe investment, together with a general increase in the rates, caused a reduction. At Leeds, for example, substantial sums for the purchase of pictures were voted directly by the City Council from 1888, when the City Art Gallery was built, until the end of the century. The amounts diminished gradually until 1914, when they ceased abruptly. The grant was not renewed until 1936; it now stands at £2,000 per annum. To build a municipal library and then to leave the supply of books to chance benefactors would bring ridicule upon the authorities; but a parallel attitude has been taken with regard to the majority of provincial art galleries. Provision out of public funds has been very meagre, though few boast, like Birmingham, that not a penny out of the rates has been spent on purchases.

Most municipal collections have been built up almost entirely by private benefaction and reflect the taste of the benefactors rather than any consistent effort at representation. When great collections have been formed privately in the provinces, they have usually found their way into the national collections in London, which have done little or nothing to resist the tendency. Gifts and bequests to provincial galleries have nearly all been of exclusively nineteenth-century British art. Many of them were made in enthusiasm and good faith, and often included pictures of interest. Later, however, municipal art galleries began to take on the character of dumping grounds for white elephants, presented when their former owners moved into smaller living quarters and discovered that the value of most works by fashionable artists tends to disappear on the death of the artist. In this way nearly all the municipal galleries have become burdened with collections of large pictures and cumbersome sculptures of no permanent value and impossible to dispose of by reason of irksome legal restrictions. Such collections choke storage space and make it impossible for municipal galleries to perform their functions adequately. At present their committees have no power to dispose of gifts and bequests, and most city councils do not even permit the sale of those works which have previously been purchased out of the rates. There are, of course, dangers in allowing committees or directors a free hand to dispose of what they wish. A Royal Commission or a similar body of expert opinion is needed, with power to sanction the disposal of individual items from municipal collections.

It is even more important that municipal art galleries should form adequate collections and for this purpose frame a definite policy of acquisition. The funds at their disposal are limited, and the general need is to raise the quality of the collections rather than to extend their size. On the one hand, too many committees continue to accept unsuitable bequests for fear of offending benefactors; on the other, their policy of acquisition by purchase is unduly narrow for the size and importance of their city. Too often purchases are restricted to the work of local artists and to a few other English artists whose work is acceptable to a committee. The National Art Collections Fund and the Circulation Department of the Victoria and Albert Museum have in their gifts and grants encouraged this tendency by giving preference to works of local interest. In some of the larger galleries, however, the directors are persuading their committees to buy painting and sculpture of the eighteenth and twentieth centuries to balance their vast accumulation of nineteenth-century art. Even the wisdom of restricting provincial gallery purchases to English art is questionable. English painting has always derived much of its vitality from foreign sources and the provincial public needs to see foreign work as well as English. Few present-day directors are qualified to buy continental work, but this would not be the case if better salaries and a higher status were accorded. In the meantime, gaps in the provincial collections might be made good by loans from the national institutions.

Gallery directors to-day cannot rely on private benefaction. It is on a much smaller scale than it was in the nineteenth century. Certain galleries, such as those at Liverpool, Southampton and

Leeds, are fortunate in having private endowments for purchase; and most have a small Friends of the Gallery fund through which a little can be acquired each year. If they are members, municipal collections benefit from the National Art Collections Fund and the Contemporary Art Society. These gifts, if not large, are of a higher standard than many of the private donations of the past. Those from the Contemporary Art Society are often of a more adventurous nature than most of the purchases which art gallery committees allow their directors to make; but in some instances they have not been as acceptable as the gifts from the National Art Collections Fund, which are bought at the request of the director of the gallery to fill a particular gap in his collection.

A few galleries, such as those at Liverpool and Leicester, now spend between £500 and £1,000 a year on purchases out of the rates, and make very occasional grants for special purchases. These sums are variable and insecure, and are in no proportion to modern prices of all but contemporary art, or to the needs of the galleries. They are, however, large in proportion to the merely nominal amounts spent by the majority. Larger and more permanent purchase grants are essential if adequate local collections are to be formed. At present, only the directors of those few galleries with a good private endowment can feel any security, especially in times of financial depression.

A small fund of £1,000 a year is administered by the Circulation Department of the Victoria and Albert Museum to help local museums and galleries with purchases which they could not otherwise afford. The Department grants the local gallery a proportion of the cost of the work, but never more than half. This fund is small indeed considering that, in theory, at least four hundred art galleries and museums can apply for a grant, and that some of the fund is spent on natural history and archæological specimens. It has made it impossible for the Department to encourage local galleries to adopt a more active policy. The method of administration is also awkward. The local director must obtain the Department's approval before making a purchase, but is not told what proportion of the cost will be paid and does not receive the money before the end of the Department's financial year. A grant, however, from the Victoria and Albert Museum, small as it must be, is a great benefit to gallery directors. It gives an assurance that the work in question is worthy of inclusion in the collection, and in consequence helps to persuade the committee to make a purchase.

In buying for their collections all committees insist on a committee choice, and one of the greatest difficulties which directors have is in persuading their committee to accept what they wish to buy. The majority of most committees are without qualification to judge a work of art, and yet it is most unusual for them to trust the taste and judgment of their director. Their choice is often deplorable and, at best, tends towards compromise and the exclusion of anything original or courageous. In contrast, the choice and purchase of scientific material for museums is nearly always left to the staff.

In spite of past experience and embarrassing legacies from their predecessors, many committees still make their purchases from the annual exhibitions of the Royal Academy. This is partly because the art exhibited represents their taste, and partly because these exhibitions are at present the only convenient method of purchase; municipal committees will gladly visit London once a year at the opening of the fashionable season for the Academy's exhibition. Some committees also purchase from mixed exhibitions sent to their local gallery from the Royal Academy or other exhibiting societies in London through the Art Exhibitions Bureau.

The growth of the one-man show, which is now the accepted method of exhibition and sale for most enterprising artists, makes the problem of purchasing good contemporary art extremely difficult. These exhibitions are almost all in London. They last only a fortnight and are distributed throughout the year. The director who wishes to buy must be at the private view if he wants to choose from among the best. He has then to persuade dealer and artist to reserve the picture for submission to a committee which meets when the exhibition is over and when the opportunity for sale to other purchasers has gone. For similar reasons purchasing at auctions is also impossible except in the rare instances when the director is allowed to spend up to a specified limit. Without free methods of purchase and frequent access to London, the provincial director has only the residue of the art market available. A possible alternative, and one which has recently been tried at Temple Newsam (Leeds), Leicester, Wakefield and a few other galleries, is to persuade artists to hold exhibitions in the provinces. The art gallery committee is then usually willing to buy out of a sense of obligation to the artists, and its members have the opportunity of proper consideration before doing so. But the artists have to lend their capital without interest and give their time and energy in a measure out of proportion to the prospect of sales. Exhibitions of this kind can only be arranged occasionally, and only where the gallery has a high reputation.

Most galleries, in addition to forming and exhibiting their permanent collections, exhibit loan collections sent from the Circulation Department of the Victoria and Albert Museum, the Art Exhibitions Bureau and other organisations described in the following section. A few galleries arrange their own loan exhibitions—Manchester, for example, has a tradition of good loan exhibitions, which in recent years have included part of the Italian Exhibition from Burlington House and pictures from the Iveagh Bequest. An exhibition of French painting from Ingres to Picasso was held in Sheffield in 1935, while some of the Autumn Exhibitions at Liverpool before the war included works by some of the best English artists and by the French Impressionists and Post-Impressionists. Perhaps the most notable, considering that they have been held during the war, are the exhibitions of work by contemporary painters and sculptors at Temple Newsam.

With one or two exceptions, loan exhibitions of this type and standard have been confined to the fine arts. No design exhibitions held in provincial galleries can be compared in quality or presentation with those shown at the Cotton Board's Design, Style and Colour Centre in Manchester.

The Buildings

Very few of the buildings which house the municipal art collections have been erected out of public funds. Some were originally the premises of a society, as in Manchester, where the City Art Gallery was originally the home of the Royal Manchester Institution. Some have been given by private benefactors; for example, the Walker Art Gallery at Liverpool and the Graves Art Gallery at Sheffield. Some are buildings which were not originally built as art galleries, but have been converted for the purpose. Nearly all the municipal art collections are inadequately housed; and where the art gallery is part of a museum and public library the exhibition space may not amount to more than one gallery. Practically no gallery has been scientifically designed for its purpose. Few have lecture-halls or galleries for temporary exhibitions, space or equipment for storage, lifts for moving sculpture, or workshops for restoration and repairs. The accommodation for the staff is usually insufficient; until recently the director's office in the City Art Gallery at Leeds was situated under the stairs.

The Management of Municipal Collections

Under the Public Libraries Act of 1919 local authorities are permitted to found and maintain museums and art galleries, and no statutory limitation is placed on expenditure. But the Act does not provide any form of Government assistance. It is impossible to estimate the amount spent by local authorities on maintaining art galleries, as distinct from that spent on museums and libraries. It is in any case small and hopelessly inadequate. Manchester City Art Gallery, with its six branches, is exceptional in spending between £20,000 and £25,000 a year. Major S. F. Markham estimated that only £450,000 was spent annually on all museums and galleries in the provinces, compared with £1,000,000 spent on the national collections in London. Not more than twenty museums and galleries, including the university and other privately-endowed institutions, had an income over £5,000. Not more than two hundred and fifty had an income over £500.*

Major Markham drew attention to the fact that those museums and art galleries which did not come under the terms of the Literary and Scientific Act of 1843 were not exempt from paying rates. He estimated that two hundred and thirty museums paid approximately £20,000 a year in rates. His examples were Leeds City Art Gallery, £1,224 10s. 0d. annually; the Bowes Museum, Barnard Castle, nearly £500; and the Shipley Art Gallery, Gateshead, nearly £400. Those sums represent a considerable portion of the total income of the institutions.

There is no outside financial assistance for municipal galleries other than the small Circulation Department Fund for purchases. A few of those administered jointly with a museum have benefited indirectly from the grants of the Carnegie Trust. These grants are confined to museums, but they indicate the lines on which art galleries also are most in need of help. They have been directed principally towards improving the methods of display and developing the collections in certain museums; towards starting circulating schemes for schools in county areas; and towards helping museum staffs by travel grants and by the arrangement of diploma courses. From 1931 to 1940 the Trust spent nearly £18,000 in this way; it also financed and helped to reconstitute the Museums Association.

Most municipal art galleries suffer from being administered jointly with libraries and museums. While the joint library, museum and art gallery may be inevitable in smaller places, it is generally unsatisfactory for an art gallery to be under the direction of a librarian or museum director. The work of an art gallery director is a full-time occupation, requiring specialist qualifications. In its Reconstruction Report to the Government the Library Association emphasises how, even from the libraries' point of view, it is unsatisfactory for a librarian to be in charge of an art gallery. The Museums Association Reconstruction Proposals of 1945 are no less emphatic on the need for separating the administration of galleries from that of libraries and museums.

Under the Public Libraries Act mentioned above, all museums and art galleries belonging to county councils must be administered by the local education committee. Municipal corporations may, and usually do, administer them by special sub-committee of the council. The weakness of the special sub-committee (whether a joint committee or not) is that it is usually the least influential of the council. No Government department supports its decisions. It spends the least money and is rarely represented on the finance committee. It does not attract influential and ambitious councillors. As a result, art gallery committees are not usually able to fight the decisions of their finance committee, much less those of the council, even when questions of principle are involved. In cities, such as Manchester or Birmingham, where there is an artistic tradition, the position is better. In Leicester, where the late chairman of the Museum, Art Gallery and Library Committee had been in office for thirty years, the Committee has gained the council's respect. In one or two other places the chairman has political influence and carries weight with the finance committee. But on the whole the position of the art gallery committee is weak. The alternative administration of local galleries, by education committees which have greater standing locally and the backing of the Ministry of Education, seems to provide no solution. Major Markham* found that the nine museums and galleries administered by such committees were no more efficient nor more adequately supported.

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* See *Museums and Art Galleries in the British Isles*, 1938, page 17. The figure of £450,000 includes the cost of the University Museums and endowed institutions such as the Lady Lever and Whitworth Art Galleries; the figure of £1,000,000 includes the cost of the national scientific collections, the Public Record Office, etc.

In both these, and in nearly all gallery committees, the majority of the members are little interested in art. They are often out of sympathy with the art gallery's aims and are opposed to an increase in public expenditure. Under the Local Government Act of 1933 two-thirds of all local government committees must consist of council members, and, though art gallery committees have powers to co-opt a third of their number, they are not compelled to do so. Most committees now consist exclusively of council members; and in some cases where non-council members have been co-opted, knowledgeable people in the district have not been asked to serve.

The worst defect in the management of municipal art galleries is the inadequacy of the administrative staff. Most municipal art galleries were conceived as more or less static collections, and, in the first instance, only a caretaker was appointed. Even now, few art gallery committees, and practically no county or borough councils, realise the need for appointing a skilled director. Where the art gallery is run by a librarian or a museum curator without a qualified assistant, it is impossible for one officer to give time to building up the collection or to preparing temporary exhibitions. Even where the art gallery has a director of its own or a qualified assistant, the assistant staff is usually insufficient to enable him to carry out these functions properly. In many small institutions not even an attendant is permanently on duty to guard the exhibits from damage.

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* See *Museums and Art Galleries in the British Isles*, 1938.

Inadequate provision of staff inevitably means inadequacy in the quality of the staff itself. Birmingham and Manchester alone offer reasonable salaries. One of the most enterprising and qualified of municipal directors was appointed to his post in a city of half a million inhabitants at a salary of £500—less than a third of that of many other city officers. Many directors are paid not more than £200 a year. The same applies to subordinate appointments. One director wanted a university man to supervise his schools service; the city council protested that an untrained lad of fourteen would do the job as well. Other directors cannot get skilled packers or technical staff because the salary offered is too low.

Few committees realise the infinite amount of work that has to be done if the gallery is to fulfil a useful function. The maintenance of a large building and staff under a corporation is a matter of routine. But the routine is elaborate and laborious and allows of no relaxation. The work of curatorship, if properly carried out, involves a quantity of technical and clerical work. If the local director has insufficient staff, these duties will absorb most of his energy. Consequently he will have neither time nor opportunity to form new collections or to prepare exhibitions, and must rely upon those which can be obtained ready-made from the Art Exhibitions Bureau or from C.E.M.A.

The director needs to be exceptionally free from administrative detail if he is to acquire the knowledge which is necessary to administer a permanent collection, make purchases and arrange exhibitions. His task is again made more difficult by the fact that the English art world is centred in London and that no provincial art gallery has an adequate art library. His success must depend very largely on the frequency with which he can visit London. Often he must pay for the journey out of his own pocket. Maintaining contact with the public is even more exacting. It involves constant experiments in exhibition technique, giving or organising lectures, organising publicity and co-operating with schools. It is impossible for one person to give adequate attention to this while at the same time concentrating on the formation of the collection. Every large art gallery needs an assistant whose main duty it is to foster public relations.

Meanwhile, few directors of municipal art galleries can count on the loyal support of their committees. Some committees are openly hostile. The only assistance from outside that a director can get is through the Museums Advisory Scheme, administered by the Circulation Department of the Victoria and Albert Museum; through this he can get a specialist to identify objects in his collection, to assist in cataloguing, etc. But only technical advice can be obtained. In the management and development of the gallery there is no recognised form of Government assistance to call upon, though visits in recent years from the Director of the National Gallery and the advent of C.E.M.A. have helped to give directors an increased status with the local public and their own committees.

All these conditions have made the officers of provincial galleries almost a separate profession from those in the national institutions. The posts are too bad to attract men and women of the required calibre or qualifications. The first essential is that rates of pay should be raised to a very different scale, and with them the status of the profession. Attempts to fix salary rates made by the Museums Association and the National Association of Local Government Officers have met with no success. There is at present no training or recognised qualification. While a system of training cannot be guaranteed to produce understanding either of works of art or of the public, it can provide essential knowledge which there is too little time to acquire afterwards. It can eliminate the candidate who has no real vocation, and it can, above all, give to the profession the foundation of a recognised status. In the United States a noticeable difference has been made in the status of art gallery personnel by the training given at the Fogg Art Museum in Harvard University. In this country the Courtauld Institute of Art at London University gives no specific training in gallery administration; but its full and varied courses in the history of art and its technical department could easily be adapted to include professional training if the prospect of a subsequent career could be assured.

The problem of training and status apply equally to museum staff; and the Museums Association, with the help of the Carnegie Trust, has introduced a Diploma Scheme, which aims at 'the establishment and recognition of a minimum standard of professional competence.'* The Museums Association does not provide courses of training which enable the candidate to gain the diploma, though it arranges occasional short demonstration courses in various museums, and candidates are required to attend three of these. A similar scheme is needed for municipal art gallery staff, but the principal requirement is that they should be enabled to spend periods working in the national art collections.

The art gallery profession is represented in the Museums Association which was founded in 1889. Since 1931 the Association has been subsidised by the Carnegie Trust, and has thus been able to maintain an office in London. It has published a Directory of Museums for the United Kingdom and another for the Dominions. Its principal work has been the publication of a monthly journal and the holding of an annual conference, normally in a provincial city. The late Director of the Victoria and Albert Museum has been a

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* *Museums and Art Galleries in the British Isles*, 1938.

President of the Association, and other national institutions have usually sent a representative to attend part of the annual conference. But the Association represents almost exclusively the museums and art galleries of the provinces, and by the numerical preponderance of the museums has tended to represent primarily the museum point of view.

The Need for Government Assistance

The need for State assistance for municipal galleries and museums has long been recognised; but it has been difficult to secure agreement on method. In its third Interim Report (1919) the Adult Education Committee of the Ministry of Reconstruction suggested that public galleries and museums should become part of the local education service, to be administered by the local education authority and receive grants from the Ministry of Education; and a few years later the matter was taken up by the Ministry. The Museums Association, however, was opposed to the establishment of so direct and binding a connection, since this might have meant the absorption of the local art gallery or museum committee into the education committee and the subordination of the officers to the local director of education, who has rarely been sympathetic in the past.

In its memorandum of 1942 on Museums and Reconstruction the Association, again stressing the need for Government assistance, suggested that this should come through a special autonomous body, a Museum and Art Gallery Grants Board, formed on the lines of the Universities Grants Committee. The art galleries representation in the Association is less opposed than that of the museums to an alternative connection with the Ministry of Education, providing it does not imply subordination to local directors of education. In the developed survey and proposals of 1945* it is proposed that "the suggested Museum and Art Gallery Grants Board should comprise two complementary sections, one concerned especially with museums and the other with art galleries, but jointly able to deal with the problems of combined institutions and to correlate the contributions which museums on the one hand and art galleries on the other can make to the cultural life of the community." It is further proposed that the central authority should create and maintain a pool of works of art from all institutions and available to all institutions, that it should take over and extend the present work of C.E.M.A., that it should initiate and supervise a nation-wide system of education in art appreciation, that it should be responsible for a central publications department, and that it should give expert advice to art galleries on the disposal of alleged redundant works of art.

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* *Museums and Art Galleries.* A Post-War Policy submitted by The Council of the Museums Association, 1945.

LOANS FROM THE NATIONAL COLLECTIONS AND TRAVELLING EXHIBITIONS

The National Gallery and the Tate Gallery are empowered by the National Gallery (Loan) Act of 1883 to lend pictures to any galleries in the United Kingdom under Government or municipal authority or under any society approved by the Director and two Trustees. The only restriction sets a period before new gifts or bequests may leave the galleries.

The Director of the National Gallery has for some years encouraged provincial galleries to borrow; but the demand has been small. Most municipal directors are not anxious to borrow old masters for which they have had no opportunity to cultivate a taste and which find no place in their collections, composed as they are of almost exclusively British art of the nineteenth and twentieth centuries. Loans of old masters have to be hung separately in galleries which are probably already overcrowded, and the cost of transport and insurance is very high. The provincial public has not shown any general readiness to appreciate them (particularly paintings of religious subjects), though this may be due to the conditions under which they have hitherto been exhibited. The demand upon the Tate Gallery has been much heavier, and at the outbreak of war six hundred paintings were out on loan. Many of these were by nineteenth century British artists and some of them were not good examples. The demand for the best modern art is comparatively small, but should this increase the Tate Gallery would be unable to meet it, since without a purchase grant its own collection is weakest in this respect.

The British Museum Act of 1924 allows the Museum 'to lend duplicates and any object unlikely to prejudice the interests of the student and public'. This implies a less liberal intention on the part of Parliament than that of the National Gallery (Loan) Act of 1883; but in spite of having vast untapped resources, which in many cases could be circulated and so help to reduce its own congestion, the Museum has interpreted the Act with the greatest possible strictness. Almost the only loan made has been that of a quantity of unimportant ceramics to the Circulation Department of the Victoria and Albert Museum.

Thus, while the principle of circulation from the chief national collections has been established for more than sixty years, it seems that comparatively little has as yet been done. None of these institutions has any special staff or facilities for organising the service implied, and the initiative lies with the provinces, who have to undertake and pay for packing, transport and insurance.

The Circulation Department of the Victoria and Albert Museum

The exception is the Victoria and Albert Museum, which is the only national art collection with the necessary staff and facilities. A Circulation Department was established in 1864 to send works of art to provincial art schools; in 1880 its mandate was extended to museums recognised under the Public Libraries Act; and in 1919 to secondary schools and training colleges. The original purpose was two-fold: to enable students in the provinces to study fine examples of craftsmanship; and to encourage the formation of local collections. Objects must be exhibited in conjunction with local collections "suitably displayed and labelled".

Until 1909 the Circulation Department borrowed objects of art from the permanent collections of the Victoria and Albert Museum. Since that date it has had a small purchase grant for its own collection, which, before the war, was divided into three separate sections: for

(i) museums and galleries,
(ii) art schools,
(iii) training colleges and secondary schools.

Its collection as a whole consists of some 70,000 works of art, many thousands of photographs, between 70,000 and 80,000 lantern slides,* and a large library of the more expensive art books.

The Department's machinery of circulation was devised to ensure the maximum degree of safety. Local institutions were inspected for safety by a member of the Department's staff. The groups of objects for circulation were made up in London, where the curator or art school principal could come and select the cases which he wanted. The contents of each case were then listed and photographed in position, packed by the Museum's skilled packers, and sent away in railway container vans. On arrival they were set up by an officer of the Circulation Department and the case locked. The local curator never handled nor had any say in the arrangement of the objects. The frames and portfolios for schools were sent by rail in the normal way.

Museums and galleries mainly received small groups of objects; such as metalware, sculpture or ceramics, which were grouped to illustrate some decorative design or technique; and each museum was allowed two to four groups of objects at a time. Each group was exhibited in a standard glass case. Museums and galleries retained their cases, but the contents were changed by the staff of the Circulation Department every twelve or fifteen months. Museums could also borrow collections of textiles, drawings, water-colours and other material in frames. Some of the most important art schools were allowed to borrow museum cases and to have groups of objects; the remainder, together with secondary schools and training colleges, were restricted to frames and portfolios of unframed material. Whereas the greater part of the material sent to museums, galleries and art schools was original, a large proportion of the material for secondary schools and training colleges consisted of reproductions. The Department also lent art books to art schools, and lantern slides to any institution recognised by the Ministry of Education.

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* The Circulation Department's loan collection of lantern slides is supplemented by that at the Courtauld Institute which is available to all types of borrower. See page 163.

The Loans made in 1937 were as follows:

Works of art	41,015
Books	334
Slides	15,427

These were lent to the following institutions:

Museums	94
Art schools	224
Training colleges	37
Secondary schools	413
Temporary exhibitions	9
Other institutions (lantern slides only)	56

Before the war the Circulation Department's service was not altogether satisfactory. Though the Department had the same purchase grant as other departments in the museum, the standard of its collection could in no way be compared with theirs. It was not extensive in quantity or in range. The Department did not circulate oil paintings at all. More of the Department's time was spent in supervising the circulation than in preparing suitable groups of objects and individual exhibits. Provincial curators and art school principals had to choose their collections from a welter of material in dim and narrow galleries, where it was almost impossible to see what they were choosing. The Department's cases and frames were depressing in appearance and little use was made of modern exhibition technique.

The war brought the Department's work to a standstill and provincial galleries were asked to retain their loans for the duration of hostilities. In 1941 circulation was resumed, but only as a skeleton and experimental service to art schools. The exhibitions have not consisted, as in the past, of individual frames or groups of objects chosen by art school principals; they have been selected and arranged as a whole, to illustrate various artistic themes by the Department's staff, often with the help of other members of the Museum. The exhibitions have included such subjects as contemporary sculptors' drawings, textiles, pottery, wood-carving and book jackets. Some have been only photographic, but the general standard of both the original works and the photographs, together with that of frames and cases, has been far higher than that in pre-war exhibitions. The Department's purchases during the war have been almost exclusively of work by contemporary artists and artist-designers, while the range of the photographs has been extended to cover works from other national and from private collections.

Recent exhibitions have been mostly sent to regional art colleges, which have in turn circulated them to other art schools in their region. Where no regional art college exists, a rota of local art schools has been formed and the exhibitions circulated regularly from school to school. Thus the Circulation Department has been relieved of most of its responsibility for the mechanics of circulation, and its staff has had more time for the important work of selection and arrangement. Some art schools enjoy at least an exhibition a term instead of one a year. Whereas before the war art school principals tended to choose exclusively exhibits of local manufacturers—thus, Burslem students might have seen only examples of pottery or Manchester students examples of printed textiles—students are now able to see a catholic selection. We have already emphasised the importance of these in providing a cultural background to the ordinary work of the art school. One or two special exhibitions have also been arranged for secondary schools. These have been circulated by the regional art colleges; but owing to shortage of staff, the Department has not been able to make this more than a preliminary experiment.

Rutherston Loan Collection

Another circulating scheme in operation before the war was the Rutherston Loan Collection. The original collection of contemporary paintings in oil and water-colour, sculpture, drawings and prints, was made by the late Charles L. Rutherston and presented in 1925 to the Manchester City Art Gallery for distribution on loan to galleries, schools and schools of art in Lancashire and Yorkshire. When not on loan the collection is housed at Platt Hall, Manchester. Since 1925 it has been considerably increased, and a comprehensive collection of reproductions has been added. It is now available to any art gallery, art school, secondary or elementary school in the North of England. The loans are limited to thirty examples at a time and to periods coinciding with the school terms. The borrower is required to pay the costs of transport and insurance.

Art Exhibitions Bureau

Before the war the only institution which regularly circulated travelling exhibitions of pictures was the Art Exhibitions Bureau, a commercial concern, begun in 1919. Even in war-time the Bureau had about twenty exhibitions on tour and the most popular were usually shown about eight times during the year at different centres. A few of the exhibitions are specially prepared, although many of them have been already shown in London, usually by art societies. For many years the Bureau has circulated selections from the exhibitions of the Royal Academy, the New English Art Club, the Royal Society of Portrait Painters and others; and also, until recently, the exhibitions of the Contemporary Art Society. It was responsible for the organisation of the Duveen exhibitions of modern British art, which came to an end in 1930* and for the collections of the Museums Association's Circulating Art Exhibitions Committee. Thus the collections which it circulates are normally miscellanies belonging to the individual artists and brought together for sale, although many important and valuable collections have been circulated on loan. Many provincial galleries, including such larger ones as Liverpool and Manchester, usually hire four or five exhibitions a year. Some take as many as ten. Each gallery pays a proportion of the cost of preparing the exhibitions and the cost of transport and insurance, together with a small organisation fee to cover the clerical work involved.

B.I.A.E. and C.E.M.A. Exhibitions

In recent years, circulating exhibitions of a new type have appeared, with a definite educative purpose. These have been borrowed to a large extent from collectors. Their value still depends ultimately upon the individual works; but the total effect is made stimulating and comprehensible by a selection and arrangement which aim at creating a harmonious whole. This is, in fact, the wartime method of the Circulation Department applied to the education of the general public.

These travelling exhibitions had their origins in the *Art for the People* exhibitions begun by the British Institute of Adult Education (B.I.A.E.) in 1933. The B.I.A.E.'s idea was to take exhibitions to towns which were too small or too poor to possess an art gallery, and to country districts. Its first exhibitions were treated as an experiment. The places chosen were Swindon, a thriving industrial centre; Barnsley, an industrial town with a high rate of unemployment; and Silver End in Essex—an industrial and rural centre combined. The pictures borrowed from private collections were mostly the work of contemporary artists. The whole of the Barnsley exhibition was contributed by the late Sir Michael Sadler. The exhibitions were carefully selected and everything was done to help the public to appreciate them; guide lecturers were sent with them; and special lectures were also given. They lasted between three and four weeks each; over 10,000 adults and 5,000 children visited them.

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* See page 52.

The B.I.A.E. was not able to arrange more than four or five exhibitions a year, until 1940, when it received from C.E.M.A. a grant of £6,000. It received approximately £7,500 a year for 1941, 1942 and 1943. In 1944 this was reduced to £5,000. These grants enabled it to increase the number of its *Art for the People* exhibitions, and to send others to public art galleries. In 1942, C.E.M.A. began to circulate exhibitions of its own, sending them, like the B.I.A.E., to galleries and even to places without galleries. Most C.E.M.A. exhibitions, however, were sent to art galleries or to places where the B.I.A.E. had already prepared the ground. Some indication of these developments is given in the following table:

YEAR	NUMBER OF EXHIBITIONS ON TOUR		NUMBER OF EXHIBITIONS HELD	
	B.I.A.E.	C.E.M.A.	In art galleries	In other places
1940	14	-	13	99
1941	18	-	40	75
1942	30	9	54	325
1943	35	28	200	381
1944	42	37	208	522

The C.E.M.A. and B.I.A.E. exhibitions mostly consist of original works, some contemporary, some historical. Some have been mixed exhibitions: 40 *British Painters, Modern French Painting*, or *The Tate Gallery Wartime Acquisitions*. Some have illustrated a theme: *The Artist and the Church, Ballet Designs*, or *French Book Illustration*, or the use of a particular medium: *English Water-Colours*. Some have shown the work of particular artists: Sickert, Henry Moore, John Piper and Graham Sutherland. There have been exhibitions of design, topographical drawings, needlework and embroidery; photographic exhibitions: *English Art and the Mediterranean*, and architectural and planning exhibitions: *Living in Cities, Design in the Home*, or *Rebuilding Britain*.

A number of these exhibitions have been compiled by the staffs of C.E.M.A. and the B.I.A.E. Others have been commissioned from individuals and institutions. John Piper prepared *The Artist and the Church*, the Warburg Institute prepared *English Art and the Mediterranean*. The Sickert and Moore-Piper-Sutherland exhibitions were taken from Temple Newsam, where they had been prepared by the Director of the Leeds Gallery. Pictures, objects and photographs have been borrowed from artists and collectors, from the Contemporary Art Society, Recording Britain, the national collections, and other institutions. C.E.M.A. bought the pictures for one exhibition of contemporary art out of Pilgrim Trust money; but otherwise it has instituted the principle of a hiring fee. Both C.E.M.A. and the B.I.A.E. have had some difficulty in obtaining suitable material for their exhibitions. Owners often do not want to part with pictures for more than a month at a time; nor run the risk of having them damaged. War conditions, of course, made borrowing particularly difficult.

Provincial art galleries have naturally welcomed these exhibitions. They have in most cases been more interesting and of a higher standard than their own permanent collections or than the material circulated by the Victoria and Albert Museum or by the Art Exhibitions Bureau, while the storage of permanent collections made them especially valuable during the war. Nearly all directors hope that they will be continued and extended.

Inevitably, the ideas of local directors as to the best possible type of exhibition have varied according to their views upon art, the particular interests of the locality or the capacities of the building. It was not long, however, before the Museums Association appointed a Sub-Committee, at the invitation of the Art Director of C.E.M.A., to co-operate with him in removing possible causes of friction and to secure the adjustments needed between a central organisation, whose efficiency must depend upon the establishment of routine, and local bodies whose vitality depends equally upon variety and upon the satisfaction of particular local requirements. It is a cardinal principle with C.E.M.A. to stimulate rather than to supersede local activity.

In addition to sending exhibitions to art galleries, the B.I.A.E. and, to a lesser extent, C.E.M.A., have in the past three years organised exhibitions in cathedrals, theatres, welfare centres, factories, British Restaurants, gas and electricity showrooms, Y.M.C.A. canteens, schools and art schools. For the most part these have been arranged as a result of local demand. The greatest demand has come from the north, the north midlands and Wales.

When travelling exhibitions are held in local art galleries or museums, there is at least a librarian or curator in charge, an attendant to supervise the exhibition, a gallery where the pictures can be hung, and sometimes a public. None of these facilities are available for *ad hoc* exhibitions. The organisers must find a local sponsoring body, adequate premises, voluntary stewards, a public, and, often, funds, before the exhibition can open. So far local education authorities have been the most willing collaborators, though there have been exceptions. Many have contributed towards the cost of the exhibitions, provided or found free accommodation, helped in the local organisation and in the recruitment of voluntary stewards. Their principal interest is of course in giving children an opportunity to see original works of art; but quite a number welcome exhibitions for the adult public as well. Local W.E.A. branches, various educational societies and art groups, have also been responsible for the local arrangements. They are usually unable to contribute financially, but they have often formed a strong local committee and enlisted the support of individuals, education authorities and town councils. Some art schools have organised these exhibitions; but with a few exceptions they have used them more for the benefit of the students than for the general public.

The most satisfactory premises for these exhibitions (other than art galleries) have been such places as public libraries, cathedrals and theatres, which have a cultural tradition and provide a suitable atmosphere. Electricity and gas showrooms have also been appropriate in that they are normally situated in a main thoroughfare and people visit them unselfconsciously. On the whole, adequate premises are very hard to find, particularly in the West of England. Many modern school halls, which could be available in the holidays, are so designed that it is impossible to hang pictures. A further difficulty is that temporary premises are not usually available for more than two or three weeks at a time.

The exhibitions have been reasonably well attended and during the last year over a million people have seen them. On the average, attendance is about 1,000 per week at each exhibition, which is slightly lower than for similar exhibitions held in art galleries. The exhibitions are open for a shorter period and people do not get to hear of them in time; and in these places there is no permanent public for art. Attendances, of course, vary between one place and another. At Ashington in Northumberland, 2,000 people visited a B.I.A.E. exhibition of paintings and prints. At Haltwhistle, only a few miles away, there were only 391 visitors to the same exhibition, and of these 225 were school children. Figures also vary for different parts of the country. The North of England and Wales provide the best attendances; at Llanelly, 7,000 out of a population of 40,000 saw the Exhibition of Contemporary Welsh Painting. The factors in attracting a good audience seem to be adequate finance, a good local committee, ample publicity, and a tactful but energetic direction from London.

Other Agencies and Local Services

Other agencies besides the B.I.A.E. and C.E.M.A. have circulated exhibitions of pictures and reproductions. The British Council have circulated exhibitions under the title of *Allied Artists*; the Ministry graphs have been borrowed from artists and collectors, from the Contemporary Art Society, Recording Britain, the national collections, and other institutions. C.E.M.A. bought the pictures for one exhibition of contemporary art out of Pilgrim Trust money; but otherwise it has instituted the principle of a hiring fee. Both C.E.M.A. and the B.I.A.E. have had some difficulty in obtaining suitable material for their exhibitions. Owners often do not want to part with pictures for more than a month at a time; nor run the risk of having them damaged. War conditions, of course, made borrowing particularly difficult.

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Other Agencies and Local Services

Other agencies besides the B.I.A.E. and C.E.M.A. have circulated exhibitions of pictures and reproductions. The British Council have circulated exhibitions under the title of *Allied Artists*; the Ministry of Information have supplied exhibitions of war photographs, of propaganda material and of war artists' work. The Civil Defence Artists have also circulated exhibitions. Before the war the Artists' International Association (A.I.A.) sent exhibitions to Toynbee Hall, Morley College and other educational institutions, and in the past three years the A.I.A.'s *Everyman Prints* have been exhibited in about forty centres and over 5,000 prints have been sold. The Y.M.C.A., A.B.C.A. and the Army Education Corps have circulated art exhibitions to H.M. Forces.

A few local museums and art galleries, such as Gloucester, Derby and Leicester, have a special circulation scheme for sending exhibits to schools. Most of these were originally supported by the Carnegie Trust. Leicester's scheme is as yet the most extensive, particularly on the art side. It is run from the City Museum and Art Gallery with a special schools service organiser in charge. The collection contains a library of between three hundred and four hundred framed reproductions and a large number of postcards. There are also some collections of ''objects of good design'', partly contributed by the College of Art. Every school in the city and a few in the county have catalogues and can apply for particular exhibits, which are then delivered by van. Teachers can also visit the schools collection and take away exhibits.

Problems and Costs of Circulation

After the war, if the services of the Circulation Department were restored to normal and if those of C.E.M.A. were maintained at their present level, the total would still remain inadequate, both in quality and in quantity, to cope with the situation resulting from the centralisation of art in London and the congestion of the national collections. An extension is therefore essential. This will involve modifications in the organisations responsible for making loans to provincial galleries and for circulating travelling exhibitions. It will also necessitate the formation of a larger circulating collection than is at present available at the Victoria and Albert Museum. These problems are considered in the *Argument and Conclusions* of the present report,* but it is necessary to discuss here some of the technical problems.

The risks of damage have been almost eliminated by the Circulation Department, which with its long and regular experience has been able to build up a staff of expert packers. But some of the further methods by which the high degree of safety is attained have in themselves been the cause of difficulties at the borrower's end, and these lessened the value of the Department's work. The standardisation of exhibition cases and frames (and even of the Department's packing cases) is carried too far. It has resulted in a general standardisation of the Department's exhibitions; and the uniformity of exhibitions and frames has a deadening effect in the local museums. In addition to the risks of travelling, there are even greater risks of inexpert handling in local galleries and museums where director and staff have had inadequate training. The Department has surmounted this difficulty by sending its own experts to unpack the exhibits and arrange them in cases of which it keeps the keys. However necessary these precautions may be in some cases, they remain a serious reflection on the local staffs, and so tend to lower rather than to raise their status. It might have been better if the Department had been less rigid in its methods, and had made more use of its power to inspect the galleries which receive its exhibitions and so to insist upon an improvement in general conditions.

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* See pages 25-26.

The Circulation Department does not lend either oil paintings or sculpture, which are the two types of exhibit most subject to damage. Those circulated both by the B.I.A.E. and by C.E.M.A. have sustained too high a percentage of damage owing partly to the lack of training and of adequate supervision among local staffs, but also to the unsuitability of many of the premises which they have been obliged to use, and to wartime conditions of transport. The experience of the National and Tate Galleries, however, proves that oil paintings can travel with perfect safety, except in the case of old panels, which suffer not only from vibration, but from changes in humidity. Any oil paintings more than twenty years old, however, are liable to crack, and for this reason the Tate Gallery is more ready to lend its older pictures on long terms than to submit them to the dangers of travelling exhibition.

It is almost impossible to calculate the cost of the various schemes of circulation. Those of the Circulation Department and of C.E.M.A. cannot be isolated from the general costs of these institutions. The 1187 exhibitions shown by the B.I.A.E. and C.E.M.A. between 1940 and 1943 cost in the neighbourhood of £30,000 excluding, in the case of C.E.M.A., overheads of salaries and office expenditure. At first the B.I.A.E. spent about £100 per exhibition; but working on a far larger scale it has now reduced the cost to about £50 to £60 for a two-weeks exhibition. Each of the central institutions which lend works of art or arrange travelling exhibitions has its own local charges. If they borrow from the national collections, local galleries are required to pay the cost of transport and insurance. The latter, as previously noted, is usually prohibitive in the case of old masters. For Circulation Department exhibitions, museums must pay half the cost of transport and all the insurance. C.E.M.A. and B.I.A.E. charge a standard rate of £2 10s. a week, or £5 if the exhibition is particularly large. The B.I.A.E. tries to get further grants from

Local Education Authorities towards the cost of the guide-lecturer and publicity.

ART GALLERIES AND THE PUBLIC

The value of an art gallery depends upon how it is used by the public. Attendance figures, however, should be regarded with caution, for in a single institution they may vary by thousands from one year to another according to the weather on Bank holidays. Nor do they give any indication of how many have benefited from seeing the collections. Some visitors are serious and even regular in attendance, others merely seek shelter from the weather. Residents in Birmingham say that on a Sunday afternoon the City Art Gallery is little more than a meeting ground for the boys and girls of the city. Nevertheless, taken over a long period, attendance figures give a fair indication of the standard and vitality of an institution. The following table gives the attendance at the principal national art collections for 1913, 1928 and 1937:

INSTITUTION	1913	1928	1937
British Museum	947,590	1,181,617	1,134,471
Victoria and Albert Museum	692,426	937,577	763,439
Bethnal Green Museum	419,972	369,923	287,560
National Gallery	617,892	669,408	630,358
Tate Gallery	341,952	349,881	261,369
National Portrait Gallery	136,437	176,156	167,904
Wallace Collection	204,360	160,541	97,016
	3,360,629	3,845,103	3,342,117

In making comparisons between the individual collections, various factors must be borne in mind. The most important is accessibility. The Tate Gallery, for instance, has had a smaller attendance than the Bethnal Green Museum, though it enjoys a far wider reputation. Another is that the attendance at a static collection tends to decline from year to year, as at the Wallace Collection. The attendance at the National Gallery, the Tate Gallery, and some of the other national collections would be considerably higher if admission fees were not imposed on certain days of the week to enable students to work in comparative peace. When the fees at the Victoria and Albert Museum were abolished in 1913 it was found that the attendance improved not only on fee days but on the others as well. In general, attendance figures are not nearly so high as they might be; and it is disappointing to observe in every case a decline from 1928 to 1937. The numbers might be very much greater if the directors and their staffs were as interested in attracting and educating the public at large as they are in the specialist needs of students and connoisseurs.

No total figures can be given for attendance at municipal galleries, though certain examples may be cited. Manchester City Art Gallery had attendances of about 400,000 a year, and, including its six branch museums, about 1,000,000. Temple Newsam, Leeds, had over 111,000 in 1943, although it is five miles from the centre of the city. These are exceptions however, In 1938 there were not more than a dozen art galleries in the provinces with an annual attendance of over 100,000. Many had very small attendances indeed. No serious increase is likely to be made until better local collections have been formed or an extension made in the present system of loans and travelling exhibitions. Many municipal gallery directors could do more to interest the public, though most are seriously handicapped by insufficient staff.

The most effective way of building up an art gallery public is to interest children from the schools.* If they are interested, they will probably continue to visit the gallery after leaving school, and they will arouse the interest of their parents. Most of the national art collections, and particularly the Bethnal Green Museum, make special provision for parties of school children. At the National Portrait Gallery the Director has prepared special teaching notes. At the Tate Gallery a scheme for training teachers to take parties round the gallery would have come into operation but for the war. The L.C.C. encourages schools to send parties to the national collections, and in 1938 the Ministry of Education published an *Illustrated Catalogue of Publications of the National Collections* for the use of educational institutions.

A few municipal art galleries make a point of co-operating with the schools. Extensive use is made of the Manchester City Art Gallery and its branch galleries and of the Whitworth Art Gallery, which are all provided by the local education authority with special school lecturers. One of the branch galleries, the Horsfall Museum, situated in the worst slum of the City, has become a children's museum with a children's theatre. Many of the children, even after they have left school, continue to meet there and use it as a club. At Leicester, besides the special schools service already mentioned, many parties of children visit the gallery and a voluntary children's club is held on Saturday mornings. In some other towns—for example Sheffield, Newport (Mon.), and Stoke-on-Trent—regular parties visit the gallery. But these instances are exceptional rather than general; much more needs to be done.

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* The educational aspects of this are discussed in the following chapter.

The doing of it involves many problems. Art galleries require special staff to supervise school parties and arrange teachers' courses. Large numbers of school children may keep adults away; so that special children's rooms are needed. The responsibility for co-operation between art galleries and schools, however, lies primarily with the teachers—who have shown little interest in art galleries—and with the education authorities, who have done little to encourage school visits or to provide special staff.

Both in London and in the provinces the needs of the adult public require special study. To cater for them adequately demands time and energy on the part of gallery directors. In the first place, the public has to be attracted. Its subsequent enjoyment will depend on how the collections are exhibited, and on the appearance, atmosphere and amenities of the gallery itself. The public also needs help and even education if it is to derive full value from the collections. In recent years improvements have been made in each of these directions. Though they are by no means general, they show how much can be done. Though attendances have not increased, there are signs of a quickened interest in art galleries and their work. This was undoubtedly stimulated by war-time conditions. The war-time crowds at the National Gallery special exhibitions and at many provincial galleries were not without their significance.

Special consideration needs to be given to the question of publicity. In London the national art collections have had scarcely any publicity, except what the London Passenger Transport Board has provided free of cost. In America art gallery publicity has been handled in a more enterprising and methodical manner. In New York, for example, an *Art Calendar of the Month* is circulated to a large mailing list, giving details of all exhibitions to be held in the city during the month. Both the Royal and the Standing Commissions on National Museums and Galleries stressed the importance of giving the national collections adequate publicity and pointed to the need for co-operation among the different institutions. The Standing Commission recommended the establishment of a kiosk in central London which could provide information about exhibitions, lectures, and similar activities.

With one or two exceptions, publicity has been equally unsatisfactory in the provinces. Municipal councils have not permitted adequate expenditure on publicity and the directors of local galleries have therefore been thrown back on their ingenuity. The problems are fewer and less complicated than in London, partly because there is not so much rival entertainment, and partly because the public is more localised and can be more easily reached through the local press. The Leicester and Cheltenham galleries issue quarterly bulletins which are attractively produced and sometimes illustrated.

These form a useful means of publicity; they give information on future exhibitions, concerts, lectures and other activities, and also draw attention to new acquisitions.

If larger attendances are to be hoped for, an alteration in the hours of admission must be made. Before the war most galleries were open only from 10 a.m. to 5 p.m. on weekdays and from 2 to 5 p.m. on Sundays; so that, except on Saturday and Sunday afternoons, the hours of admission were limited to the time when most people were at work. This meant that the galleries were almost empty during weekdays and uncomfortably crowded on Sunday afternoons. Sunday morning opening would therefore be a useful and welcome innovation. Evening opening was tried at the National Gallery, the Victoria and Albert Museum, and a few other galleries in London and the provinces. It was not very successful. In most cases the galleries were open only for certain nights of the week, and the extension of hours was not given due publicity. Also, these galleries are mostly in the centre of the city, and the majority of the population live in the suburbs. Adequate facilities for rest and refreshment should therefore have been provided. At present not more than half-a-dozen galleries have a restaurant, though during the war one or two others have opened small cafeteria in connection with lunch-time and evening concerts. Facilities for rest are generally inadequate; and no gallery has a comfortable reading-room, with an adequate supply of art publications, open to the general public. Another possible method of combating these conditions is, of course, such a system of branch galleries as has been instituted at Manchester, if they are adequately maintained and staffed.

Public appreciation of works of art has benefited from improvements made in the methods of exhibition, though improvements in this country are not comparable with those in the United States, where the subject has been studied with thoroughness and efficiency. In the nineteenth century almost every work in a public gallery was on permanent exhibition, each room containing three or four lines of pictures and each cabinet thirty to forty exhibits. The quantity exhibited was overwhelming, and it was almost impossible to study and appreciate any individual work. Now art galleries are beginning to be more selective and to store all but their better things. This makes it possible for the public to see them under reasonable conditions. It also creates a reserve and provides space in the gallery for temporary exhibitions. But before the war most galleries still had too much on permanent exhibition. Many were handicapped by lack of storage space and equipment and scarcely any had sufficient staff to supervise the reserve collection.

There also seems little doubt that in all exhibitions the public is bewildered by too wide a variety of artists and styles. But there is now an increasing tendency towards simplification in their arrangement. The system of the one-man show is spreading from the dealer to the art gallery, and everywhere exhibitions are becoming less crowded and confusing. An extreme example of simplification, following the precedent established by the Victoria and Albert Museum, is the picture of the month exhibited during the war at the National Gallery and at Liverpool. These have aroused public interest and have proved very successful.

In the provinces the arrangement of a series of temporary exhibitions is absolutely essential in building up an art gallery public. Few municipal galleries, however, have either the staff or the necessary resources to organise their own; and they have therefore to rely on such organisations as the Circulation Department, C.E.M.A., and the Art Exhibitions Bureau. The national institutions are not under the same necessity, for they have a quantity of first-rate material which must be permanently shown, and in addition the dealers and exhibiting societies provide Londoners with constantly changing exhibitions of all types. Most of the national institutions, however, have put aside (or intend to do so when circumstances permit) a separate gallery for temporary exhibitions. This will not remove the need for a Central Exhibition Gallery, where exhibits drawn from all or any of the national collections can be shown together.

Public appreciation is further influenced by the environment in which art is shown; and most of the national and provincial galleries were built in a style unsuited to their purpose. In most galleries such details as style of furniture, picture frames, exhibition cases, and display labels leave much to be desired. The Circulation Department has been one of the worst offenders, with its funereal exhibition cases and black shiny frames enclosing brown mounts still to be seen in almost every municipal art gallery. But the appearance of its wartime exhibitions has been much better; they have been sent out in frames stripped of their black paint, and experiments with different mounting surfaces and colours have been made in order to avoid monotony. Some local improvements are due partly to individual effort and partly to the Sudeley Committee, a voluntary organisation formed for this purpose in 1923 in memory of the late Lord Sudeley. The Committee has visited galleries all over the country suggesting alterations and improvements.

Above all, an art gallery must have vitality. To achieve this, it must constantly excite curiosity and stimulate the imagination. Attendances steadily decrease when exhibitions are dull, but in spite of apparent hostility, increase whenever there is a less conventional exhibition, particularly of contemporary art. The different arts also stimulate interest in each other, and the result of a variety of exhibitions is inclined to be a deeper and more catholic appreciation of them all. Since the war the planning and architectural exhibitions circulated by C.E.M.A. and B.I.A.E., often shown in conjunction with local schemes for replanning, have done much to bring a new public to the gallery and have led to discussions, lectures and other activities. The example of the National Gallery lunchtime concerts during the war has also, with the assistance of C.E.M.A., been followed in other galleries. Few galleries however, have the necessary finance or facilities to become the arts centres that they might.

Galleries must also be able to educate their public. The majority of their visitors do not know how to look at works of art and all too many walk round an exhibition and out again without having stopped to consider any one of the individual works; they get no benefit from the exhibition and are not likely to return. Well-printed labels and catalogues giving adequate information will help to arrest their attention. In one or two of its exhibitions, the A.I.A. has aroused interest by printing beside each entry in the catalogue a description by the artist of what he was trying to express. One or two of the more adventurous gallery directors have pinned up such notices as "Which Picture do you like best?—Why?" or have placed questionnaires at the door for visitors to fill in. Such devices can be very effective in stimulating intelligent interest, though they are essentially stunts, and, unless imaginatively used, can be irritating and ineffectual.

The best means to the understanding and appreciation of art is through lectures of the right type. The national collections have employed lecturers since their re-opening in 1918. The National Gallery, British Museum and Victoria and Albert Museum have each at least two on their permanent staffs. Lectures are given regularly on specified subjects, and the lecturer usually conducts a tour in the gallery. In the provinces, where the need for such education is greater, practically no institutions employ lecturers. The most enterprising gallery directors arrange an annual series of lectures; but in most provincial galleries only very occasional lectures are given.

The B.I.A.E. and C.E.M.A. always try to send guide-lecturers with their exhibitions, and the success of the exhibitions has been very largely due to their work. They stay with the exhibition most of the day, arrange with the local authority to take round parties of children, give set lectures, and help individual visitors. Though not all of them have been successful, some have been so good that they have stimulated a permanent interest. As a result, pictures have been purchased and sketching clubs and discussion groups have been formed. It is even safe to say that without a guide-lecturer exhibitions sent to places other than art galleries are nearly always a waste of time and energy. Workers at factories which have had exhibitions without a lecturer have been merely bewildered. In art galleries, lecturers are scarcely less important, for here also guide-lecturers have always brought the biggest attendances to C.E.M.A. exhibitions.

Suitable guide-lecturers, however, are difficult to find, since the pay is low—eight guineas a week, in some cases ten—and the work is hard. They need knowledge to talk about the exhibition, and insight to handle the public. In one day they may have to take several large parties of children round the exhibition, as well as give special lectures and talks. They often have to unpack and hang the exhibition themselves, and usually they make all the necessary contacts and arrange publicity. C.E.M.A. and the British Institute have also used a system of star lecturers to supplement the work of the guide-lecturers. These star lecturers have included artists, art critics and directors of national and provincial art galleries and art schools.

CHAPTER VI

ART IN GENERAL EDUCATION

The teaching of art has generally held but a minor place in English systems of education. Until recently, in the public and private schools of the well-to-do it was concerned with little more than the acquiring of a polite accomplishment and the development of taste. 'Drawing Schools' were established in some of the older public schools during the latter half of the eighteenth century—Alexander Cozens was drawing master at Eton in 1765—and they continued to be established in the newer public schools founded in the first half of the nineteenth century, when drawing and painting were also frequent subjects in the smaller private schools, especially for girls, and in the dame schools. But with the newer scientific bias in education their influence declined, although the polite tradition remained sufficiently strong to ensure that some art teaching survived, albeit as an extra and on the fringe of the curriculum.

The fringe was also the place art teaching took, although for a different reason, in the curriculum of the elementary schools when education spread downwards to the great mass of the people. Denied a central place in school activities, since it was neither fundamental knowledge like the three R's, nor a necessary prerequisite to a good job, it found inclusion in order 'to give training to hand and eye' to the future artisan.* For this purpose copying was considered the best means of instruction. Since training of hand and eye were the prime intention, all that was required in an art class was the ability to reproduce accurately; neatness, thus instilled, became a pre-eminent virtue. The emphasis on copying only gave ground slowly to new ideas.

The recent history of art education is mainly that of the growth of a new conception and of new methods arising from it. These, however, cannot be studied in isolation. They are intimately bound up with modern psychological theory and modern developments in general educational practice. The old and new conceptions of art teaching differ not so much as between methods as between basic assumptions. Under the older system it was assumed that the child was 'the empty vessel to be filled', and the teacher was 'the full vessel at the other end of the pipeline.'† It is assumed by exponents of the modern movement in education that creative ability is natural to all children, to be drawn out and developed by the teacher.

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* *Education for the Consumer*, Report by the Council for Art in Industry 1935.

† *Education To-day*, John Dewey, 1941.

This conception has changed the purpose of art education, which is no longer concerned only with training the future artist. Drawing, painting, modelling and the crafts are now used to stimulate the child's imagination and powers of self-expression with the primary purpose of developing his personality; or, as summed up by Herbert Read, 'the purpose of art teaching is not to produce more and better works of art, but better people and better communities.'* This implies that art, which is one of the readiest means of developing the child's creative ability, should no longer be regarded as a secondary, isolated subject, but one of primary and inter-related importance: it should play a part in the learning of history, nature-study, languages or classics. Not the least of its functions should be realised through such school projects as acting and the decoration of school premises. Herbert Read claims for art education 'nothing less than the introduction of the æsthetic criterion into every aspect of school life.'†

New methods of teaching have developed from this new conception and are in the experimental stage in many progressive schools and colleges. A careful observation by educational experts of children's first spontaneous attempts to draw and paint (in the pre-school age) has developed an understanding of the child's use of art as a means of expression. Modern methods of teaching are founded upon an acceptance of the child's pictorial language, and a realisation of the value of creative experience to a child's personality. The limitations of children's pictorial expression are puzzling to the uninitiated, but may be understood by experience and a comparative study of the work of children of all nations and its relation to the art of primitive peoples of the past and of the present day. Within these limitations, children work freely and with keen enjoyment, and in many infant and primary schools head teachers encourage such work because children are so obviously happy in it, and are seen to be helped by their creative experience towards an attitude of confidence and initiative in other subjects. But too often the natural impulse towards self-expression is repressed. The desire to create dies out, through lack of opportunity, adverse criticism or ridicule, and the child is brought to accept the idea that art consists of 'copying' either from pictures or objects.

Many children up to the age of fourteen or fifteen (when the majority leave school) use a symbolic picture language in painting any form of figure composition. But visual perception and a desire to draw and paint from immediate observation is shown by some much earlier, and it is at this stage that sympathetic teaching adjusted to the needs of the individual is necessary. Children who are developing intellectually become critical and anxious to gain some mastery of technique in which to give expression to their ideas. The teacher, therefore, while accepting the child's natural artistic language and encouraging its use to the full, must gradually develop the child's own way of expressing in paint his reactions to experience and observation. This involves a progressive mastery of space, form and movement. In this way the child feels the satisfaction of achievement, his creative sense is kept alive and he begins to recognise from experience the essential qualities of a work of art. A stage is then reached when those who intend to make art their career must acquire the foundations of technique by a painstaking discipline of hand and eye.

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* *Education Through Art*, Herbert Read, 1943.

† *Ibid.*

Thus, the new conception of art education, with its emphasis on free painting, does not deny the necessity to acquire technique. Objective drawing is recognised as an essential factor in developing children's powers of visual expression and observation, which are necessary both for the future artist and for the discriminating public. Such training, however, is suitable at some stages of development and not at others. It must not be allowed to kill visual imagination or the desire for visual expression. Free methods of painting, far from removing responsibility from the teacher, require very special qualifications; and it is for lack of these that so many art teachers fail. These qualifications vary with the age of the children. The first essential for the teacher of the younger ones is an understanding of child development and psychology; art teachers in nursery, infant and primary schools who are not specialist art teachers are usually the most successful. Teachers of older children require wider knowledge and first-hand experience of technical problems which they can only possess if they are themselves practising artists. At the same time, art teachers in all schools of general education must understand general educational theory, so that art teaching may be related to other subjects and to the children's development.

The development of this new conception of art education and its practice in the schools is largely due to the pioneer work of certain gifted and enthusiastic teachers of art, of whom the best known are Professor Cizek and Miss Marion Richardson; to such exponents as Dr. Herbert Read, and to such organisations as the British Council, the L.C.C., and the Society for Education in Art, which have arranged exhibitions of children's art. Tribute should be paid to the marked change of attitude in recent years among the officials of the Ministry of Education. In the 1938 edition of its *Handbook of Suggestions for the Consideration of Teachers* the Ministry accepted the new method of art teaching and its claim for an important place in education. Progress, however, would not have been possible without advances in general educational thought and beyond the frontiers of education, to an increased interest in modern art and to the greater contemporary appreciation of non-European art and the art of primitive peoples.

It would be a mistake to assume that progress in art-teaching methods has been widespread. A lead has been given by some schools and by a few local authorities; but generally the subject remains a slave to its background. Most of the art in schools is still judged only from the visible results on paper and not from its effect on the children. Harm has been done by teachers with only a superficial understanding of the aims of the new movement. Some, while acclaiming the importance of free painting, have imposed on the children their own views, style and personality, which has resulted in dictated and showy work not far removed from the copying of the older method, but without its discipline. Some have tried to retain the naïvete in the children's work at a time when they should have been given help and instruction in mastering technical problems. Others have believed it only necessary to provide materials and thereafter to leave the child to his own devices.

It would also be a mistake to assume that art now plays an important part in school life, though, again, some schools and some local authorities have given a lead. Many teachers have had little or no art education and have no conception of its general educational value. The educational system is still dominated by academic subjects, and the curriculum in many schools is divided into watertight compartments.'* There is even a divorce between the teaching of art and the teaching of handicrafts. This extends throughout the whole of the educational system; not only are the subjects separately examined in the school certificate examination, but the teachers in most schools have different qualifications and standards, and the Ministry of Education's method of inspection allows for 'one group of inspectors for art and another group who are responsible for handicrafts.'† This breach should be sealed at all points, which, it is understood, the Ministry of Education is endeavouring to do.

The development of art teaching has further been retarded by the social conditions and environment in which most children live. Art can play little part in their education while there is no beauty in their homes, their streets or their schools. Art teachers also have to contend with the influence of parents who often disapprove of the paintings taken home by the children as not conforming to adult standards. The children are consequently disappointed and become confused.

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* In its report on *Teachers and Youth Leaders* (1944) the McNair Committee said: 'These subjects (art and crafts, music, physical education and domestic subjects) are too often regarded as special when the one thing required is that they should be regarded as normal subjects. The disabilities from which they and those who teach them suffer in the schools will never be remedied until, late-comers though they be, these subjects secure a recognition which does not distinguish them as some decorative addition to the curriculum but treats them as an integral part of it at all stages.'

† *Education for the Consumer*, 1935.

Art Education in Different Types of Schools

Nursery schools are more advanced in the matter of art education than schools for older children, as might be expected, since they are themselves a modern development and are the product of educational and psychological research. In this grade of school the importance of the creative activities is more fully understood than at later stages, although teachers have not as a rule specialist qualifications in art. Materials are usually suitable; but in many schools the pictorial teaching matter that forms a necessarily large part of the equipment is æsthetically poor. In the best of these schools it is recognised that art teaching is mostly indirect and that aesthetic standards are absorbed unconsciously from the school environment, from the decoration of the classrooms and from the materials used. Infant schools share many of the nursery schools' advantages; and the art teaching is often of a similar high standard.

Ninety-eight per cent of the children of this country pass into a junior school at the age of seven. It is then, at one of the most important periods of their development, that art education becomes generally unsatisfactory. The visual perception of the child has begun to develop; and, if he is to go on to the senior or secondary school still creative and still able to express himself visually, skilled and sympathetic teaching is necessary. But though in some junior schools the standard of art teaching is very high indeed, the art teaching in most is limited and unimaginative. It is here that the pressure of examinations begins to make itself felt and to give rise to the outlook which struggles to get 'results' at all costs. Further, many junior schools suffer from ugly and antiquated buildings, often with neither art-room nor storage space or sinks, without which the use of suitable material is difficult. Classes may number as many as sixty and often are more than forty; such numbers make individual work impossible.

Art is mainly taught by form and not by specialist teachers. Many of these have had no art training, while others have taken only a brief course in art at a training college. A few schools have specialist art teachers who take art throughout the school; but generally this is not a satisfactory practice. The influence of the Head in a junior school is of the first importance. Not only does it condition the attitude of the school towards art and the allocation of rooms, but it affects the nature of the work itself. As might be expected, the best work is found where the interest of the Head is in the children's development and not in examination results.

In senior or central schools (or now, the modern secondary schools) the opportunity for good work is greater, though its effectiveness is curtailed by the early leaving age. Many senior schools are housed in modern buildings, with well-designed art rooms and adequate and suitable equipment. But the most influential factor in senior schools is the freedom of teacher and child from the pressure of examinations. There need be no watertight compartments in the curriculum, and art can enter into every phase of the school's activities. Though classes vary in size, they are seldom as large as in junior schools, and in peace-time were often divided for art work into two groups. Yet in spite of so many favourable circumstances, most art work in senior schools is disappointing. Imitative work is common; in some schools children spend their art lessons copying Christmas cards or samples of wall-paper, and girls use commercially-manufactured transfers for embroidery because 'designing takes too long.' For this the individual teacher is responsible. Most senior schools have specialist teachers who take art throughout the school; but few have teachers with adequate qualifications, and art is sometimes in the hands of a teacher primarily of another subject. A local education authority may provide a new school with an elaborately-equipped art room, but make little or no effort to appoint a specialist art teacher. The worst type of art teaching may often be found in the best-equipped schools.

In secondary and public schools, work is to be found which has been described as 'astounding in its power and promise,' but at the other end of the scale there is much which is 'no more than mass-production for passes in the school certificate examination.'* In some of the public schools pupils enjoy the advantage of being able to work under instruction in their free time and more ambitious work may be achieved than in the secondary schools where the standard largely depends upon the importance given to art in the normal curriculum. This in turn depends on the headmaster (or headmistress) and on the personality of the art teacher. Work in each department is more specialised than in elementary schools, so that the individual art teacher has greater responsibility. But other members of the staff are university graduates and usually consider the academic subjects to be more important, with the result that the art department may easily become isolated from the rest of the school, especially where the teacher is indifferent or becomes discouraged.

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* *The Function of Art Teaching in General Education*, Audrey Martin, in *Athene* Vol. 2, Nos. 3 and 4, April, December, 1943.

The time allotted to art in secondary schools is much the same as in senior and central schools: usually seventy-five to ninety minutes a week; but often the rooms and equipment are better. All students are subject to the school certificate examination, and some to the higher certificate examination and to examinations for university scholarships. On account of this, art may be crowded out of the curriculum; and many students are allowed, or even encouraged, to give up art altogether at the age of thirteen or fourteen, so that they may concentrate on other and more 'useful' subjects. In some schools art is taken in the school certificate year; in others, the percentage who cease to take it may be anything from twenty upwards. The percentage is usually higher in boys' schools than in girls.'

The school certificate has another and more direct effect on art teaching, since art is an optional subject for examination. Most of the papers tend to demand only accuracy of representation or factual knowledge, and teachers complain that the syllabus kills imagination and freedom. The only syllabus revised to meet such criticism is that of Cambridge University, which came into operation in 1944; amongst other things, the University now offers to send examiners to schools to inspect the work of students over the preceding year. As art is not an easily examinable subject, teachers have often suggested that it should be dropped from the examinations altogether. But if it were dropped it would have even less attention in the schools than it has at present. Its retention in the syllabus at least gives it a status in the school and is an assistance to art teachers in their struggles against the encroachment of the academic and so-called useful subjects. Furthermore, good lecturers or teachers do not allow examination syllabuses to dominate their work.

The Teaching of Art Appreciation

So far the teaching of art has been discussed in terms of children expressing themselves freely through their creative activities. The teaching of art appreciation is no less important and is indeed complementary. Its purpose is not only to help children appreciate works of art, but ultimately to assist in the formation of a public of discriminating adults. Appreciation, especially among younger children, is to a very great extent absorbed unconsciously from environment. To older children it can and should be taught not necessarily as an isolated subject but preferably in connection with the children's own production of art and with such other subjects as history, classics, music and drama. But few teachers are equipped to teach appreciation, because it demands a wider knowledge of art than is yet provided in the majority of training colleges. Also, knowledge is not the only requisite; a real perception of works of art is needed, which fewer still possess. Often the teaching of art appreciation is attempted merely from reproductions of old masters, with a stress laid on the ability to recognise standard works.

Comparatively little is done to form taste or to develop the children's powers of discrimination. Such taste as they acquire during school years is usually formed outside school periods by the cinema and by popular magazines. When an attempt is made, it is often done by teachers without adequate qualifications, who do no more than impose their own views of what is good and bad in design. The design and decoration of the school and its equipment are of great importance in helping to form the children's taste; but many of the older schools are ugly and many modern ones unduly austere in appearance. Even where the design of the building is good, the design of furniture, fittings and equipment is often unsatisfactory. Few schools possess paintings or sculpture, though the education authorities in Buckinghamshire, Hertfordshire and Cambridgeshire have initiated schemes for supplying their schools with works of art.

The majority of teachers have no access to works of art or to objects of good design. The number of public art galleries with worth-while art collections and with adequate teaching staff is small, and many schools are not within reach of a gallery. The Rutherston Collection Loan Scheme, and the services of the Circulation Department of the Victoria and Albert Museum and local education authorities described in the previous chapter help to fill this gap. The C.E.M.A. and B.I.A.E. exhibitions have also had a most stimulating effect on art appreciation in schools; every school should be able to visit exhibitions of this type two or three times a year. But while the need for many more and better art galleries and travelling exhibitions is great, many teachers do not make sufficient use of existing facilities. Directors, in taking children round the galleries, often find the ignorance and indifference of teachers a specific hindrance. A few enterprising teachers, however, take their children not only to art galleries but to churches, old houses, antique shops and modern buildings of good design, and so help them to appreciate art and design in everyday life.

Art teachers need a larger number of coloured reproductions and photographs. Some schools have adequate funds for buying these and some education authorities (e.g. the L.C.C., Essex and Devon) have undertaken special circulation schemes. As early as 1932, the Kent Education Committee issued a handbook of suggestions for the choice of suitable reproductions for schools.* The New Society of Art Teachers (now incorporated in the Society for Education in Art) put forward a suggestion for circulating reproductions and photographs to elementary and secondary schools on a national scale, and showed that the scheme could be comparatively cheap if done on a large enough scale. A beginning was made, under the auspices of the Society, by School Prints Ltd., who circulate lithographs, coloured reproductions, and photographs, both to elementary and secondary schools. The *Conclusions* to this report recommend that a more comprehensive scheme of this kind should be undertaken.* But reproductions must be used with care. They can destroy children's appreciation of original paintings if they are allowed to become alternative to them. The danger is great when the available range of good and cheap reproductions is extremely limited, as it is at present.

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* *Suggestions for the choice of suitable pictures for schools*, Kent Education Committee, 1932. See also *School Pictures*, Essex Education Committee, 1936.

Without doubt there is great scope for the teaching of art appreciation, if it is intelligently handled. It is easy to secure the interest and response of the children. What is most needed is sufficient material of a suitable type and teachers qualified to use it, for the most effective approach is almost certainly through 'doing;' and children should primarily be encouraged to indulge and enjoy themselves in art. The growing enthusiasm for the teaching of appreciation *per se* suggests that it may take the place of 'doing' and be welcomed by those with an academic approach as more suitable for older children than practical work. The hand comes before the eye, and appreciation and understanding will be arrived at more readily if the child has had to make things for himself.

Teachers of Art

This report has already stressed that the nature and quality of art teaching depend on the quality of the teacher, which in turn ultimately depends on the teacher's status and training. The McNair Committee drew attention to the fact that art teachers are among those classed as 'teachers of Special Subjects;' a category described as an 'inheritance from the days when those subjects were not regarded as an integral part of the work of each school.' The Committee also pointed out that 'the recognition and the salary arrangements of teachers of these subjects are unduly complicated and, combined with the present status of the subjects themselves, result in poorer prospects of promotion than are open to teachers of the more academic subjects.'

Art teachers in senior and secondary schools, like so many teachers in art schools, are employed full-time. They are usually not able to give sufficient time to the personal work which is essential to them if they are to preserve the vitality of their teaching. In consequence, there is little to attract artists into teaching of this kind, particularly to posts in elementary schools, where the scale of salary has been lower than that in secondary schools. Artists will be more readily attracted if all the recommendations of the McNair Committee are carried out. Scales of pay have already been raised; and it is hoped that artists will be attracted to part-time teaching, particularly so, if when the shortage of teachers is less acute, they may be able to enjoy Sabbatical terms.

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* See page 31.

The training of art teachers differs according to the type of school for which they are intended. Art training for those who will teach in nursery and primary schools, is given in a two-, or, very occasionally, a three-year course in general subjects at a training college. Prospective art teachers for senior and central schools usually undergo a similar two-year general training sometimes with an additional year during which they may specialise in art. The majority of secondary school art teachers on the other hand undergo an art school training. Some will possess the Ministry of Education's Art Teacher's Diploma which involves a one-year course in pedagogy after a four-year art school course. A few are Associates of the Royal College of Art, or, coming from the Slade School, hold the Diploma of Fine Art of the University of London. But these latter are more likely to be attracted to positions in art schools, where their qualifications entitle them to be considered for eventual headmasterships.

The training of art teachers in training colleges and university education departments has many limitations. Students in a two- or three-year course must get through a vast amount of work, including teaching practice; and the low status and unsatisfactory financial position of many training colleges results in inadequate accommodation and sometimes in a teaching staff whose own training and range of experience is insufficient. Though all teachers in primary and post-primary schools may be required to teach art, it is not usually a compulsory subject in their training and as a rule not more than half take it. In the ordinary two-year course art instruction averages two hours a week and may total only some fifty to sixty hours throughout the training period, i.e. the equivalent of not more than ten or twelve full school days distributed over the two years. Students who take the advanced course in art have usually double this amount of time. Before the war, certain colleges arranged third-year courses for a few highly-selected students, and such courses often included a good deal of tuition in the local art school; these, however, have been temporarily discontinued.

The art lecturers in these institutions have many problems similar to those of teachers in schools. Besides inadequate and badly-designed premises and equipment, most have no access to galleries; and in too few training colleges is there an adequate library of reproductions and art publications. Not only is the teaching of art often separated from that of the crafts, but art is isolated from other subjects in the curriculum. The effects of the school certificate examination are felt here, as in the secondary schools. Over thirty per cent of the students, and in some cases as many as eighty per cent, have had no art education for two or more years before entering college. Moreover, many who have taken the subject in school or higher certificate examinations have a narrow conception of art from which they must first be freed. But in spite of these difficulties, some colleges maintain a high standard of work, owing to the energy and devotion of the lecturers. Unfortunately, lecturers with vision and capability are all too rare; the salaries and conditions of employment attached to these posts are not usually such as to attract the best art teachers in the country.

Principals of art schools can do much to assist training colleges and University education departments, by supplying teachers and lecturers, and by arranging courses at the art school for intending teachers. They can also do much for teachers once they have been appointed to local schools. The art teacher is often isolated not only within the school itself, but also from any art movement in the outside world and from new ideas relating to his work. Some art schools have already done good work in helping local teachers by providing them with part-time and even full-time week-end or fortnightly courses; or in arranging, in conjunction with the Ministry of Education, three-months' full-time courses. A few schools have special staff for the purpose; and only schools with such staff can adequately supply the demand. Art school principals find that some of the teachers attending such courses have a broad view of their subject, but that many come simply to acquire tricks of technique which they can pass on to their pupils. On the other hand, art schools, with their emphasis on the training of the future artist, sometimes fail to adapt their courses to the needs of art teaching in general education. In many cases a more imaginative and stimulating approach on the part of the art schools would produce better results.

An organisation which has done more than any other to help art teachers and to promote the more fundamental ideas in art teaching is the Society for Education in Art (S.E.A.). The Society was formed in 1940 by an amalgamation of the Art Teachers' Guild and the New Society of Art Teachers. The aim of the S.E.A. is to strengthen the position of the visual arts in society through reform and development of art education. It is as yet the only organised body of teachers to appreciate the importance of a soundly-conceived art education and the fact that the foundations of understanding and appreciation must be laid in early childhood. The Society's principal activities are the promotion of exhibitions, meetings and conferences, the formation of local groups of art teachers, and the publication of the journal *Athene*. It also maintains a library service for members and circulates portfolios of children's work. The Society's conference gives an opportunity for art teachers to meet and to hear the views of educationists working in other branches of education. In *Athene* a wide variety of subjects is discussed, some of which, though not directly concerned with art education, have a bearing upon it. The present membership of the Society is approximately seven hundred.

Art in the Universities

One of the principal reasons why art education has made so little headway in schools lies in its scanty recognition in the Universities. School-leaving examinations, which in their present form are a hindrance to art education, are set under the Universities' authority. Even when examinations are not set under University authority (e.g. the qualifying examination for secondary schools) they reflect the University attitude. This has emphasised the importance of academic subjects to the exclusion of others and has dominated the whole conception of education in this country.

Teaching of art in the Universities largely dates from 1869, with the foundation of the Slade Professorships at Oxford, Cambridge and London. The influence of these on their respective universities has been small, and at Oxford and Cambridge has decreased with the course of time. At these two universities twelve lectures are given each year by the Slade Professors; they are rarely attended by more than a few undergraduates. At neither Oxford nor Cambridge is the Slade Professorship a resident appointment; and the salary is only a partial one. At Oxford, the Ruskin Drawing School, founded in the University by John Ruskin in 1871, and housed at the Ashmolean Museum, provides practical instruction in the fine arts; but at Cambridge those who wish to have instruction in art have no alternative to the local authority's school. Both Oxford and Cambridge possess important art collections, in the Ashmolean and Fitzwilliam Museums respectively, but comparatively little attempt has yet been made to interest undergraduates—other than specialists in certain subjects—and the number visiting these two collections is small.

The endowment of the Slade Professorship in the University of London was increased by the University and attached to the directorship of the Slade School of Drawing, Painting and Sculpture. In 1932, the facilities for art instruction in the University were enlarged by the foundation of the Courtauld Institute. The Institute is not concerned with the training of the practising artist but rather with providing a University training in the history of art. It is the only institution in the country which provides a recognised qualification in this subject. Before the war the Institute had about thirty undergraduate students taking a three-year course for the B.A. Honours Degree in the History of Art of the University of London, or for the Academic Diploma in the History of Art. A number of students proceeded to higher degrees or engaged in research. Since its foundation four students have found employment in the national collections, and one in a provincial gallery. Others are now teaching art history in secondary schools. Courses of lectures for the public and for students in such other institutions as the Royal College of Art are also given. The Institute maintains a comprehensive library of books and periodicals, photographs, reproductions and lantern slides. The library is open to the public, and lantern slides may be borrowed; over 24,000 were lent in 1943-44. The Institute also has a scientific department and laboratory for research into all matters concerning the physical character of works of art.

Reading and Durham are the only other universities to offer B.A. degrees with Honours in Fine Art. Both have schools of art which are university departments; the Durham school is King's College Art School at Newcastle. Both the Reading and Newcastle schools function as local art schools and train artists and craftsmen.

The Barber Institute in the University of Birmingham is a recent foundation. Its purpose is not to duplicate the work of the Courtauld Institute or to train art gallery personnel; but to form a fine art collection which can be used for teaching the history of art to undergraduates in the university. The endowment provides for a resident Professor and qualified assistants, a handsome purchase fund and an elaborate and costly building. The Institute was only opened in 1939, but has already built up a notable collection of works of art. Most of the Faculties in the University co-operate by directing students to its lectures.

ART IN YOUTH AND ADULT EDUCATION

A further type of art education is provided by classes in evening institutes, clubs and settlements; by university extension classes; by classes in art schools and occasionally in art galleries. Most of these rank for grant under the Ministry of Education's Regulations for Adult or Further Education, which is paid by the Ministry at the usual rate of fifty per cent of the total net cost. The Regulations allow for a wide range of instruction; but in point of fact art education of this type tends to fall into two strictly separate compartments—'appreciation' and 'practical work.'

This report has already referred to the difficulty of teaching art to adolescents in senior and secondary schools and has indicated the need for combining an imaginative approach with a certain amount of technical instruction, without which children of this age enjoy no sense of accomplishment. This is hard enough to achieve in a school. It is harder still in a youth club or evening institute where the teacher has to contend with such counter-attractions as the dance-hall and the cinema. Many evening classes are held in elementary schools in which the students were taught as children, and where, because of past associations, it is impossible to achieve a suitable atmosphere. The students cannot as a rule attend regularly; very few can effectively concentrate on what they are doing; and art has no place in their normal life. Art education for adolescents is not, therefore, an isolated problem, but depends on social conditions and on a solution being found to the general problems of youth education and leisure.

The greatest problem is to find suitable teachers for this type of work. Students are quick to perceive inadequacies, and only practising artists can provide the authoritative instruction and thus arouse and hold their interest and enthusiasm. The pay is negligible, so that few practising artists are attracted to this important sphere of social work. It is difficult to obtain adequate supplies of materials for practical work, or reproductions and lithographs for decorating the premises and for teaching appreciation. Few clubs have opportunities of seeing original works of art. Such organisations as the National Association of Boys' and Girls' Clubs and the Y.M.C.A. have appointed art advisers, arranged week-end or short summer courses for leaders, and prepared and circulated exhibitions of crafts and reproductions. Their resources, however, are insufficient, and from London they can only touch the fringe of the problem. Youth clubs have to depend on local sources for finding artists, works of art, reproductions and other necessary material. As yet few art schools or art galleries, themselves greatly hampered by lack of staff and equipment, have attempted to help them.

Art has never played much part in university extra-mural classes or in those organised by the W.E.A.; and because of the Ministry of Education regulation, their courses have been mainly restricted to art history and appreciation. In 1936-7 only thirty courses were given in the whole of England and Wales, the number of students being 602. During the war, lectures on art became more popular. In many cases a course of lectures has led to the organisation of a further and more detailed course. Discussions after the lecture have often been intelligent and lively, especially those among the younger members of the audience on contemporary art movements. Some of these courses have resulted in the formation of art societies and the organisation of exhibitions.

The most satisfactory art classes for adults have been given in such education settlements as Toynbee Hall, Morley College and the City Literary Institute, where art groups meet regularly to paint and to study art appreciation. A number of scattered adult education groups have individually engaged in painting and handicrafts; these include the Whitechapel Group in London, a W.E.A. group at Haslemere and a smaller group at Barrow-in-Furness. But the most interesting of such groups is the Ashington Group in Northumberland which began as a three-year university tutorial class in art appreciation. The majority of its members work in the neighbouring mines. It was difficult to tackle art appreciation because there was neither an art gallery nor a library in the town, and the teacher therefore persuaded members of the class to paint their own pictures and then to criticise them.

The reasons for the success or failure of such classes cannot often be discovered. Most have begun more or less accidentally. The teacher has, of course, always played an important part both in establishing the classes and in keeping them going. In all the above instances he was a practising artist. But the teacher chiefly responsible for the great success of the Ashington Group was unable to start similar classes in neighbouring towns and villages. In part this Group's success was due to the fact that it had met for many years previously for the study of other subjects, and was therefore a homogeneous group with long experience of working together.

CHAPTER VII

PRINTS, REPRODUCTIONS AND ART PUBLICATIONS

Until the commercial application of photography to printing in the latter part of the nineteenth century, all printed reproductions of paintings or drawings depended on one or other of the autographic processes: woodcutting and wood engraving; etching, engraving, mezzotint, and aquatint; and lithography. The technique of any of these processes necessitates a considerable interpretation of the original. Facsimile reproduction waited perforce on the invention and development of the photographic processes: line-block, half-tone in monochrome or colour, photogravure, offset lithography, or collotype.

ORIGINAL PRINTS

The invention of photographic methods and their rapidly increased employment in reproductive work left the autographic processes mainly to the use of the creative artist. Until then most of the better-known names in the history of engraving in England were those of artist-craftsmen using the various media mainly for purposes of reproduction, such as the mezzotinters whose prints made more widely known the work of the great eighteenth-century portraitists. It was this that until 1845 militated against the admission of engravers to full membership of the Royal Academy. Original prints are now hung with drawings in a separate gallery at the Academy's Summer Exhibition.

The memberships of other exhibiting societies, such as the International Society of Sculptors, Painters and Gravers, include etchers, engravers and lithographers in their own particular right. Yet other societies have been formed exclusively in the interests of etchers and engravers generally and of those working in special media. The Royal Society of Painter-Etchers and Engravers was formed in 1880, largely at the instance of Seymour Haden who, with Whistler, was greatly responsible for the revival in this country of a general interest in etching as a medium for creative work. Membership is restricted to fifty Fellows and one hundred and fifty Associates, designated R.E. and A.R.E. respectively.

The exhibitions of the various societies are valuable means of sales since a successful artist may sell a great many copies of a single exhibit. But the print-artist's livelihood depends mainly on the dealer rather than on sales to private patrons and on general exhibition successes: the dealers' galleries sponsor occasional group or one-man shows. Print dealing is a highly-organised business which has tended to encourage the competently commonplace rather than original work. Popular demand may be to blame for this but the dealers themselves have been responsible for exploiting the competitive zeal of collectors by creating speculative values. This has been particularly the case with etchings where 'states' have been created and editions arbitrarily limited and where fictitious values have been established by such practices as buying in at auctions. Thus the purchaser of modest means has been deterred and a much wider dissemination of original work has been prevented. Many dealers function as publishers, and commission plates and absorb the entire edition of the prints which they sell either directly to their private clients or through trade agents. A print is often subscribed before publication and may indeed, in the case of a popular artist, be over-subscribed, whereby any copies coming on the market enjoy an immediately enhanced value.

Although none of the processes of wood-engraving, wood-cutting and lithography had passed wholly out of favour, their wide revival during the past twenty-five years has challenged the supremacy of etching and engraving, and enlarged public interest in the original print. This widening of general interest was helped to some extent by a revival of the engraving processes for book illustration, both in fine limited and ordinary editions, and in the instance of lithography, by its use for illustration, notably in children's books,* for book-jackets, and for poster work. The high standard of poster design maintained by such concerns as the London Passenger Transport Board attracted the notice of collectors and the general public and, before the war, a large number of posters were bought from the L.P.T.B., the G.P.O., and the shipping companies, who made them available to the public at very modest prices. The L.P.T.B. maintained a poster shop at its headquarters where a complete range of its pictorial posters, both lithographed and from wood blocks, could be inspected and copies bought for a shilling each. This is to be reopened when the removal of paper restrictions makes its service practicable.

Most lithographic posters are lithographs only in the technical sense, being produced by commercial processes from originals in various media. The autolithograph results when the artist himself draws directly upon the stone or other printing surface. It is the most satisfactory form of visual art within the possibilities of every pocket: in addition to providing comparatively inexpensive prints, it is a medium capable of providing subtle variations of colour and texture and a wide range of effects between carefully detailed drawing and the broad painter-like sweep; and, as the prints are original works of art, it provides a sense of contact with the artist. Most importantly, impressions can be comparatively unlimited without any deterioration in quality, making prints inexpensive without adversely affecting the livelihood of the artist.

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* Particular mention may be made of the series of *Puffin Picture Books* published by Penguin Books Ltd. at ninepence each. Each book consists of thirty-two illustrated pages (sixteen in colour and sixteen in black and white), the illustrations being drawn direct to the plates by the artist.

The advantages of the lithograph render it particularly suitable, not only for making original works of art available to the great mass of the people, but for use in schools, in works' and services' canteens and rest-rooms, and in community and other social centres and institutions. Recent attempts to popularise the lithograph have, however accidentally, tended to emphasise one or other of these uses.

Contemporary Lithographs Ltd. was established in 1936 and continued until the outbreak of war with the prime intention of providing good contemporary pictures for schools, although general support was hoped for. A first series of ten prints (20 in. by 30 in., at a guinea-and-a-half each) was followed by a second series of thirteen (18 in. by 24 in., at twenty-five shillings each). The apparently high published prices were not conditioned by the normal discount allowed to education authorities, but were necessitated by the high trade discount demanded by the print trade generally. The prints were by artists of repute who were paid a fee plus royalties on a sliding scale. Editions were arbitrarily limited to some five hundred copies, not in order to establish rarity values, but to prevent vulgarisation and to extend the series by commissioning further work from artists as their previous subjects sold out. The size of the prints was standardised to facilitate changes of subject in school frames. The reception of the prints expectedly varied from enthusiasm by more progressive authorities and directors of education to the ribaldry of supplies-officers accustomed to buy from furnishing firms. Some enlightened teachers took the complete series of prints on approval and encouraged the co-operation of their pupils in making a final choice.

The organisation of the Everyman Prints scheme by the Artists' International Association in 1939 was a special instance of the Association's democratic aims. Despite the success of an exhibition of lithographs, held at Toynbee Hall early in the year, with prices ranging from half-a-guinea to three guineas, it was realised that hand-produced prints in limited editions were still far beyond the means of the greater public. A scheme was therefore initiated to make it as easy to buy an original print by a good contemporary artist as it is to buy a Penguin book, at the same time helping the artist, who was paid on a royalty basis, by bulk sales. Working under difficulties due to the outbreak of war a collection of fifty-two plates was got together. The large editions, resulting from the use of the offset method in printing, made it possible to sell prints, uniformly

12 in. by 8 in., at a shilling each for black and white and eighteen pence for two colours. Several thousand prints were sold, mainly from London and provincial exhibitions at galleries, settlements, stores and schools, before wartime conditions compelled the suspension of the scheme and its development. Twenty-three of the fifty-two prints shewn at the first exhibition were purchased for the British Museum Print Room.

In 1942, C.E.M.A. initiated a scheme for printing large quantities of lithographs for forces' and war-workers' centres. Nine subjects have been published to date and others are anticipated. Artists are commissioned on an outright fee basis: those who themselves put their designs on the stones are paid a fee of £120; £80 is paid to others who only provide pictures for reproduction. A solatium of £25 is paid to artists from whom designs are invited but not accepted. The published price of the prints, which are a standard size of 30 in. by 40 in., is five shillings, which includes purchase tax. The prints are not yet available to the general public.

Propaganda for the work of British artists in the print has been undertaken by the British Council, which through its Fine Arts Section, has sent very successful print exhibitions abroad. The prints have been borrowed from the artists and have been sold on their behalf, no commission being charged. In 1940, the Society of Wood Engravers was responsible for a touring exhibition of wood-engravings sent to America under the auspices of the Carnegie Institute. The A.I.A. also sent an exhibition of Everyman Prints to Australia where it toured the Commonwealth and aroused great interest.

Appreciation of original prints is fostered by many public galleries. The British Museum has a Department of Prints and Drawings and the Victoria and Albert Museum includes a Department of Engraving, Illustration and Design, Both these Departments stimulate public interest by the regular organisation of temporary exhibitions drawn from the rich resources of their collections, which are generally available for the use of the serious student. Substantial gifts have been made to both, as well as to provincial galleries, through the Contemporary Art Society's special fund for the purchase of modern printings and drawings. The purchases of this fund remain for a limited period in the possession of the Society and are available for exhibition in London and the provinces. C.E.M.A. has helped to extend appreciation of the print through such of its travelling exhibitions as *Autographic Prints: 18th-20th Centuries* and *Original Contemporary Prints*. Most provincial galleries include some prints in their collections but few galleries are on a scale which allows for the development of a special prints department; very few even have a special print room. The contemporary print, in all its wide diversity of media, has shown 'how patronage of art by the people could be made possible in a way which fitted in with conditions which had developed during the last hundred years'.* It is desirable that public galleries, by an increased attention to the print and its display, should encourage the ordinary man to buy good original work rather than the ubiquitous mechanical reproductions of the worser type.

Most of the larger art schools provide specialised training in the various processes of etching and engraving. Advanced training is afforded by three of the four senior art-training institutions: the Royal College of Art has a School of Engraving; etching and engraving is taught at the Slade School; and the L.C.C. Central School has a Department of Engraving and Lithography. One of the four Rome Scholarships, value £250 per annum and tenable for two years at the British School at Rome, is awarded annually in engraving. The School has a Faculty of Engraving.

REPRODUCTIONS

Facsimile reproduction in colour was variously attempted by nineteenth-century printers but did not come within measure of success until the commercial application of photography to printing made possible the development of photo-mechanical processes. The earlier processes were laborious and costly and inevitably demanded some interpretation of the original; the resulting prints might be satisfactory in themselves *qua* prints though not as professed reproductions. The photographic processes which have replaced them are not however entirely automatic as may be seen from the wide divergences in prints from the same subject. They call for the utmost care in photography, for skill in the various processes of block-making, for concern that inks should be of exact strength, colour and intensity, and for scrupulous register in printing.

Given all these, modern printing methods can provide, quickly and cheaply, almost unlimited runs of satisfactory prints, thus making inexpensive reproductions available to a very wide public. Such reproductions have an important part to play in contemporary life. They could do for the visual arts what the gramophone has done for music and the popular reprint for literature, making knowledge and appreciation of the masterpieces possible to all, incalculably widening the range of general experience and to a considerable extent forming popular taste. Nor need the artist anticipate any diminution of livelihood from a wider dissemination of reproductions, since the increased knowledge of the visual arts they would bring about should cause a corresponding increase in the number who wished for direct contact with originals. The importance of good reproductions for general educational purposes has already been stressed in this report.* But it should be reiterated that the schools have serious need of good reproductions in a much wider range of subjects than has yet been made available.

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* Sir Kenneth Clark, at the opening of the first exhibition of Everyman Prints, 30 January 1940.

The trade in reproductions in this country is almost entirely regulated by the Fine Arts Trade Guild, founded in 1910 as the successor to the Printsellers' Association which had been established in 1847. The Association, to which all engravers, printsellers and printers were expected to belong, stamped all proofs of prints by its members as an authentic guarantee to the public that they were desirable early impressions from the artist-engraved plate before its surface had inevitably begun to deteriorate. The Guild's emulation of this practice by stamping 'artist's proofs' of modern mechanical reproductions, each print throughout the run being identical with the last, has little to recommend it but the acquisition of an autograph when the artist has signed a number of copies ('signed artist's proofs') which are usually sold for about three times the price of otherwise identical unsigned copies. It is expedient for all 'dealers (whether wholesale or retail) in works of art, engravings, etchings, prints, reproductions of works of art, or other fine art publications', etc. to belong to the Guild since no member is allowed to sell to non-members any proof published by him 'at less than the full published price with a discount of not exceeding five per cent for cash', only excepting educational authorities to whom special discounts may be given. Discounts within the trade are heavy, usually fifty per cent plus five per cent, thirteen copies counting as twelve. Reproductions sponsored by the trade therefore tend to be expensive to the public. Moreover, at present, there is a purchase tax of a hundred per cent on the wholesale price of mechanically controlled prints. But C.E.M.A. has demonstrated what is possible, even under this disadvantage, by producing colour-collotypes, 20 in. by 30 in., at a published price of 12s. 6d. each. Unfortunately, as with the C.E.M.A. lithographs already mentioned, these are not yet available to the general public. 'It is satisfactory to record that, of 42,000 colour reproductions issued so far' (i.e. of nine lithographs and three collotypes), 'more than 35,000 have been disposed of.'†

The choice of paintings for commercial reproduction depends largely upon their popular appeal, conditioned by some lack of enterprise in the trade, most evident on the retail side which seems loth to accept reproductions of good contemporary work other than a few over-popular subjects. The total range of commercial reproductions is therefore unsatisfactory, with only a relatively small proportion of prints from serious paintings either by old masters or by good modern painters. A few firms have become identified with work of a higher interest: the Medici Society issues the well-known series of Medici Prints from old masters and the work of artists no longer living, as well as a series of modern colour prints of varying interest and another of miniature prints for use in schools; the Soho Gallery Ltd. has issued small prints and postcards from the work of some fifty modern artists, in addition to importing Continental reproductions of interest; Messrs. W. J. Stacey have reproduced work by Christopher Wood, among others; and Messrs. George Putman & Sons Ltd. have reproduced paintings by the French Impressionists and Post-Impressionists; and, on the retail side, the Zwemmer Gallery has imported excellent reproductions and has stimulated interest in good reproductions generally.

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* See pages 158-9. † *The Fifth Year*, Report on the Work of C.E.M.A. for 1944.

Some artists, usually those whose work makes its appeal to popular taste or to children, derive a livelihood from painting especially for reproduction. Rights of reproduction may be bought outright or on a royalty basis, the latter being a more satisfactory arrangement for the artist when the sales of a popular subject may run into many thousands. Under present conditions the more serious artist can only hope for a small addition to his income from this source.

In normal times some publishers of reproductions work almost entirely for export, principally to the United States. The British Council, through its Visual Publicity Section, sends examples of British prints abroad to its Institutes, to schools, and indeed wherever requested. These range in size from large scale reproductions to postcards, gallery and otherwise, for use in the epidiascope; from old masters to moderns in subject; and are bought directly from the trade, the Council being a member of the Fine Arts Trade Guild. Representative collections of Medici Prints are to be found in some of the principal museums and galleries of America; a complete set of the prints is exhibited by the National Gallery of Canada at Ottawa. This suggests that good large-scale reproductions might well come within the purview of our galleries, making possible a conspectus of the work of individual artists and schools of painting not only to the general public but to the serious student. The needs of the latter led to the organisation by Sir Robert Witt of the Witt Library of Reproductions of Pictures and Drawings, which contains upwards of half-a-million photographs and reproductions, illustrating the work of some eighteen thousand painters and draughtsmen of all schools other than Eastern, from the twelfth-century onwards. The Royal Academy houses the Cumberland Collection of engravings of the Italian school, purchased in 1826, and the Aston Webb collection, given in 1928; both are available to any serious student of the history of art.

ART GALLERY AND MUSEUM PUBLICATIONS

One group of reproductions remains to be considered together with the general class of publication to which it belongs, that of guides, catalogues, books, postcard and other reproductions in all their variety, issued by public art galleries and museums.* The bulk of such publications emanates from the national collections, not unexpectedly in view of their incomparably greater resources of material and finance. Yet comparatively little of the vast extent of material has been utilised and, as each collection is responsible for its own, very little has been done to produce publications which either relate the material of one collection to another or comprehend them all. It is manifestly in the public interest that the scope of official publications should be widely enlarged. It is further desirable that they should be produced as attractively as possible. The more attractive type of catalogue and handbook produced in the last decade has brought an increasing public to the galleries and its sales suggest a great potential source of revenue. The trade opposition which exists to any such scheme, particularly in the matter of large-scale colour reproductions, would appear to be ill-considered. The collections are public property and should be exploited to advantage; it has always been gallery policy to give normal discounts to the trade which is thus enabled to secure a profit without the capital expenditure involved in the considerable costs of publication of both prints and books.

The fullest use of the material in the public collections could only be made if all resources, not only of the national collections but also of the provincial galleries, were pooled and a central publishing organisation were established. This should be at the disposal of all directors, without depriving any institution of initiative or the right to publish separately. Such an organisation would need to be controlled by a person of great aesthetic sensibility allied to high technical qualifications, who could work sympathetically under the various gallery-directors concerned. This appointment should quickly remedy the disparate standards which at present exist between the various gallery publications, ranging, for example, from the excellence of the British Museum reproductions to the mediocrity of others. Although His Majesty's Stationery Office will produce and publish on behalf of the galleries, its reputation for sacrificing quality to cheapness inspires no confidence that it is a suitable organisation to undertake such work. It would be preferable that C.E.M.A. should set up a separate publications department with authority and the necessary facilities for publishing and distributing all forms

* The scope of those issued by the national art collections is shown by the *Illustrated Catalogue of Publications of the National Collections, Part I, Art Subjects*, H.M.S.O., 1938, in itself a somewhat unhappy example of official publications.

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Sales of publications should continue at the individual galleries as at present and the various galleries might undertake to sell each other's publications. Arrangements have already been made for Tate Gallery publications to be sold in a number of galleries in the U.S.A. and Canada, and reciprocal arrangements might be made with other galleries abroad. If publications of the standard and scope of those of the New York Museum of Modern Art were exhibited in this country, a higher standard would be set for publications here. Should the recommendation of this report be adopted that a new central gallery be built, common to all the national collections, a bookshop should be a prominent feature in or adjacent to the entrance hall and should prominently display a considerable selection of the reproductions available. Similarly, smaller bookstalls should be a feature of any arts centres established in the provinces. Commercial bookshops should be covered by the activities of travellers.

Large-scale colour reproductions are the most obvious lack in official publications. Nor is any journal published covering general activities, although the British Museum issues a quarterly devoted to its particular interests. Every other advanced country enjoys an official journal of some sort. There is need in this country for two official publications: a year-book, or preferably a quarterly, which should aim at the highest standard of scholarship and a more popular monthly magazine, primarily intended for schools but available to the general public, which would publicise circulation schemes and travelling exhibitions and include reproductions, with possibly one or more in colour.

REPRODUCTIONS OF SCULPTURE

Replicas of sculpture, as when more than one bronze casting is made from a single model, should not be considered as reproductions but as a multiplication of originals. It is usually the practice, often indeed necessary, for the artist to work on each bronze as it comes from the foundry. But even when not, each bronze in turn becomes an original, being an end for which the model was made. Such works may be compared to original prints taken from a single plate or block.

By 'reproductions of sculpture' is mainly intended those casts, usually in plaster, which, bearing a similar relation to original sculpture as do mechanically-produced prints to the painting from which they derive, allow the study of three-dimensional work 'in the round' to those prevented from direct enjoyment. They have considerable importance in the education of the artist, making possible the study of the form of sculptured masterpieces and familiarising him with architectural detail and ornament, even though the spirit of the originals notoriously eludes the reproduction. Material alone would make this inevitable. The handling of any sculpture is determined by the physical nature of the material, density, texture, colour, all of which defy plaster reproduction. The result can only be an unsatisfactory, however necessary, compromise.

The source from which most art schools and institutions derived their drear collections was the long-established firm of Messrs. D. Brucciani & Co., Ltd. which failed in business during the last war. Efforts were made by the Royal Academy to save the collection of moulds for the nation and, in 1922, through an arrangement generously made by Sir W. Petersen, the business was taken over by the Ministry of Education, and is now included in the normal activities of the Victoria and Albert Museum. In 1934, those moulds of which the originals are in the British Museum were transferred to that institution which is responsible for supplying casts from them. The Victoria and Albert Museum has made some additions to the collection of moulds and the Director is further prepared to consider making casts from any suitable objects in the Museum. There is little public encouragement of this activity and the small sales figures have tended to dwindle from year to year. They might improve were adequate publicity provided for this service.

There exists a considerable trade in so-called *objets-d'art* which call for models: figures in pottery, porcelain and metal, book-ends and other ornaments in plaster, etc. These seldom attract the attention of the serious sculptor.

ART PUBLICATIONS AND ART CRITICISM

Books on art, ranging from expensive monographs to popular series, have always found an occasional place in the lists of general publishers. A few firms have tended to specialise, such as Messrs. Batsford Ltd. who, until recent years, had been for almost a century identified with architectural publishing in this country. Contemporary vogue would appear to be for the book or portfolio of reproductions. Modern publishing techniques have brought these within the reach of all, as is evidenced, for example, by various of the *Studio Publications*, the *Phaidon Press Books*, and the series of *Penguin Modern Painters* which contrives, even under present exigencies, to give sixteen colour plates as well as sixteen black and white illustrations for half-a-crown. The most recent of such series, *Discussions on Art*, is sponsored by the Central Institute of Art and Design.

Reproductions are of course a necessary feature of the art periodicals and reviews which help to foster public appreciation of the visual arts. The most widely known of these monthlies is the *Studio*, founded in 1893, which is chiefly concerned with all contemporary manifestations of the fine arts, leaving industrial art to the attention of *Art and Industry** (founded by the same proprietors, 1936, in succession to *Commercial Art and Industry*, 1922). The same publishers issue two annuals of specialised interest, *The Studio Year Book of Decorative Art* (1906) and *Modern Publicity* (1924). *The Artist* is particularly intended for the practising student and amateur; it sponsors a fully illustrated annual survey, *The Art Review* (1934). *The Connoisseur* (1901) and *Apollo* (1925) both make their prime appeal to the collector of and dealer in antiques but include reproductions of paintings and drawings; the illustrations in the latter are in black and white only, all the other reviews mentioned using both colour and half-tone processes. The illustrations to *The Burlington Magazine*, devoted mainly to matters of art-scholarship, are also in monochrome. Various more or less short-lived attempts were made to establish other art periodicals during the between-war years; the most interesting of these were *Colour*, *Drawing and Design*, *Artwork*, and *Arts and Crafts*.

A further number of art periodicals serving special interests are published, such as the monthly *Journal of the National Society of Art Masters* (1884) and the quadrimensual *Athene* (1941), the official organ of the Society for Education in Art; *The Central Institute of Art and Design Bulletin* is also published three times a year; *Art Prices Current* (1907) and *Print Prices Current* (1900) are annual trade reference books ; *The Artists' Year Book* was first published in 1907; the most widely-used reference book in the art world, *The Year's Art* (1879), has been edited since 1887 by Mr. A. C. R. Carter. Because of their influence on public appreciation of the arts, it is desirable to notice the work of the press art-critics whose criticisms play an indispensable part in general culture and information. Art criticism, mostly by staff art-critics, appears regularly in *The Times*, *The Daily Telegraph*, *The Sunday Times*, *The Observer*, *The Manchester Guardian*, *The Yorkshire Post* and *The Scotsman*, and in the weekly *New Statesman*, *Spectator* and *Time and Tide*. In general, press art-criticism is less authoritative and influential than formerly. Occasional art criticism finds a place in two literary periodicals, *Horizon* and *Cornhill*, both of which regularly publish reproductions. Criticism and reproductions are also a regular feature of *Penguin New Writing* whose most recent number (23) makes history in the career of the 'ninepenny' by including colour reproductions of contemporary paintings.

* In recent years industrial art has received considerable notice in the monthly *Architectural Review* (1896).

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